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I.

**AN EXPOSITION OF THE SYMBOLIC TERMS
OF THE
SECOND PART OF FAUST.**

II.

How this Part thus proves itself to be
A DRAMATIC TREATMENT
OF THE
MODERN HISTORY OF GERMANY
WORTHY OF
THE GENIUS OF GOETHE
AND
THE LIFE HE DEVOTED TO THE TASK.

(The Prologues and First Act completely explained; the other Acts generally).

By

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NUREMBERG.

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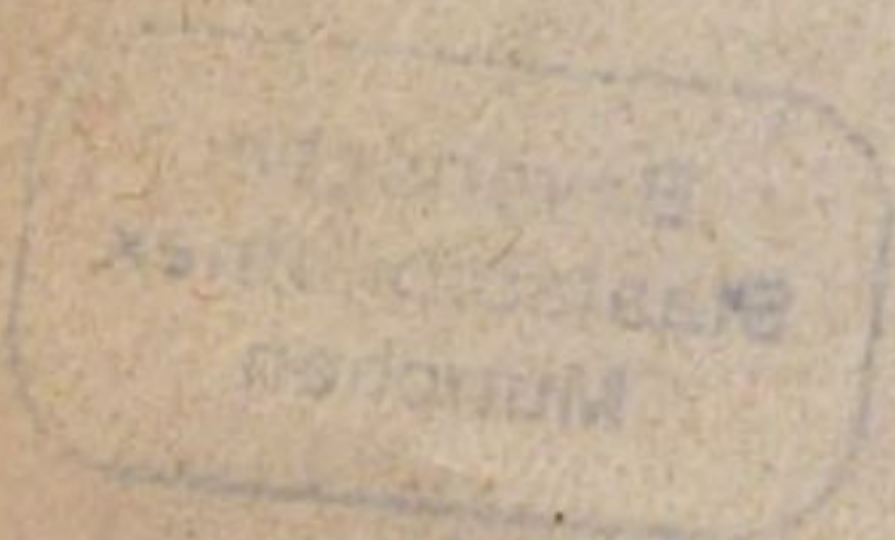
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P r e f a c e.

I have to make a request of those who take up this book — a simple request — it is that they have patience with it. — Who, from a superficial survey, shall undertake to measure the life-work of Goethe? This tragedy of Faust is such an exceptional work, is such a subtle work, is such a gigantic work, that its true signification is most easily mistaken. He who would understand it properly must give this explanation a consequent and conscientious study. In the first place the uninteresting introduction and the still more uninteresting key to the symbolic terms must be carefully digested; thereafter the reader must accustom himself to the application of the key, to aid in which paraphrases of the text have been given. — The inner life of this delicate and complex production is not to be rudely or carelessly grasped. It will at first seem improbable that the tragedy can be so treated, but he who perseveres lovingly will be nobly rewarded.

In a work also the chief signification of which Goethe feared to give directly to the world, much may be found that is offensive. With all this naturally present explainer has nothing to do.

But I have another reason for requesting the reader of this book to have patience: In the first place be it understood I do not regard this work as

a complete explanation of Faust, even in the first act which has been fully treated. It is merely the explanation of the true nature and aim of the tragedy generally; an explanation which renders a worthy and learned explanation possible; an explanation on which all future explanations must be based. — It was a mere chance which induced me to commence this work. On beginning I had little idea what the true nature of Faust was, how far it would lead me, and what new subjects it would oblige me to study. Step after step I was drawn into it, month after month the tragedy developed before me; what at first I had thought would be a mere recreative task appeared at length so gigantic and sublime that my heart sank within me. The thought only how much the work was misunderstood induced me to continue. This is at length partly accomplished, but I frankly confess in a most incompetent manner. I know I may have fallen into serious errors; I know I have left bays and islands and mountains and lakes unsketched, and gold and silver mines unnoticed; but, this has been the first voyage of discovery into the unknown sphere of Faust; and, therefore also, I have begged the reader to have patience.

Nuremberg; May, 1870.

Contents.

Preface.	Page
The Signification of the Faust-legend for the tragedy	1
Introduction	3
Manner in which I discovered the signification of Faust . . .	4
Why did Goethe give Faust a symbolic form?	9
The Idea of Faust	10
On the Construction of the Faust-tragedy	11
Are both First and Second Parts of Faust symbolic?	11
On the Symbolic language of Faust	13
Its deceitful nature	13
That it is a language which has always been in use	14
That it is a language with a double signification	16
Seeming anachronisms of the tragedy	18
The Symbolic terms	19
Exposition of the Symbolic terms	21
I. The four elements; fire, air, earth, water	21
1. Earth or the practical element	21
Rock	22
Coals	23
Charcoal	23
2. Water	24
Sea, Ocean	24
Rivulet, River	24
Vapour	25
Clouds	26
Dew	26
3. Air	26
4. Fire	26

	Page
II. Inorganic Matter	27
Country, Mountain, Plain, Hill, &c.	27
Valley, Field, Boden, Erde, Metals	28
Pearls, Diamonds	29
III. Planetary System	29
Sun	29
Mercury, Venus, Earth, Mars, Moon, &c.	30
IV. Times and Seasons	31
V. Organic Forms, &c.	31
Vegetable, Brute, Men	32
1. Grasses, Trees, Forest	33
Fruits, Flower, Bloom	34
2. Animals; Sow, Sheep, Horse	35
Fishes	36
VI. Miscellaneous; Lightning, Thunder	36
Bread, Wine, Fass, Keller	36
Money, Rings, Chains, Crown, Building, Palace, Wall, Post, Dome, Sessel, &c.	37
Dress, Rod of the Herald	38
Gallery	39
Bottom of the Sea	39
Body, Beard, Eye, Ear, &c.	40
VII. Woman, Wife, Bride, Dirne	40
Faust	41
Kaiser	42
Mephisto	43
Kanzler, Heermeister, Schatzmeister, Marschalk, Kämmerer	45
Astrologer	45
Fool, Herald, Bauer, Gärdner, Bäcker, &c.	46
Priest, Soldier, Wirth, Dwarf, &c.	47
VIII. Grecian Terms	47
Helen, Paris	49
IX. Sphere of Belief	50
Application of this key to the Second Part of Faust.	
Sketch of the contents of Prologues and First Act	53
Prologue in the Theatre	55
Prologue in Heaven	65

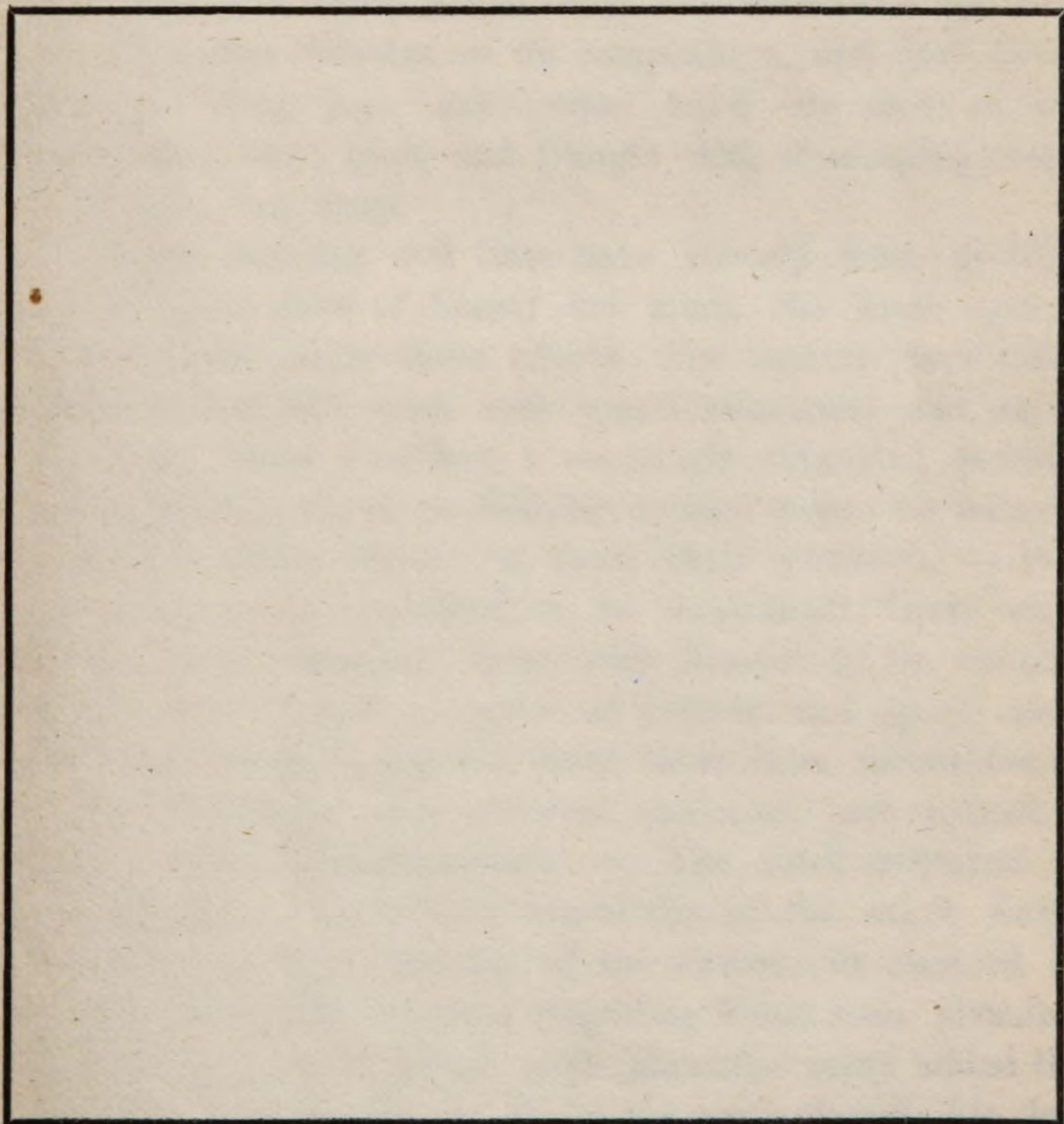
	Page
Preliminary Remarks on the Tragedy	75
Introduction to Second Part; Anmuthige Gegend, Ariel .	77
Faust's Soliloquy; Des Lebens Pulse, &c.	84
Scene 1st. of Tragedy; Kaiserliche Pfalz	88
Carnival	109
Scene 2nd. of Tragedy; Lustgarten	160
Scene 3rd. of Tragedy; Finstere Galerie	184
Scene 4th. of Tragedy; Hell erleuchtete Säle	199
Scene 5th. of Tragedy; Rittersaal	208
Act II. Summary of its contents	232
Classische Walpurgisnacht	234
Peneios	235
Felsbuchten des Megäischen Meeres	238
Act III	240
Act IV	241
Auf dem Vorgebirg	250
Des Gegenkaisers Zelt	256
Kaiser mit vier Fürsten treten auf	257
Act V	259
Palast	261
Mitternacht	263
Großer Hof des Palasts	264
Bergschluchten, Wald, Fels, Einöde	265

70	Parliamentary Remarks on the Treaty
77	Introduction to Second Part: Summary of the
84	First Part of the Treaty: The
88	Second Part of the Treaty: The
100	Third Part of the Treaty: The
150	Fourth Part of the Treaty: The
184	Fifth Part of the Treaty: The
192	Sixth Part of the Treaty: The
208	Seventh Part of the Treaty: The
232	Act II. Summary of the contents
244	First Part of the Act: The
252	Second Part of the Act: The
258	Third Part of the Act: The
260	Act III
261	Act IV
262	First Part of the Act: The
263	Second Part of the Act: The
267	Third Part of the Act: The
268	Act V
269	First Part of the Act: The
270	Second Part of the Act: The
271	Third Part of the Act: The
272	Fourth Part of the Act: The

The Faust-Legend

as used by Goethe in his work

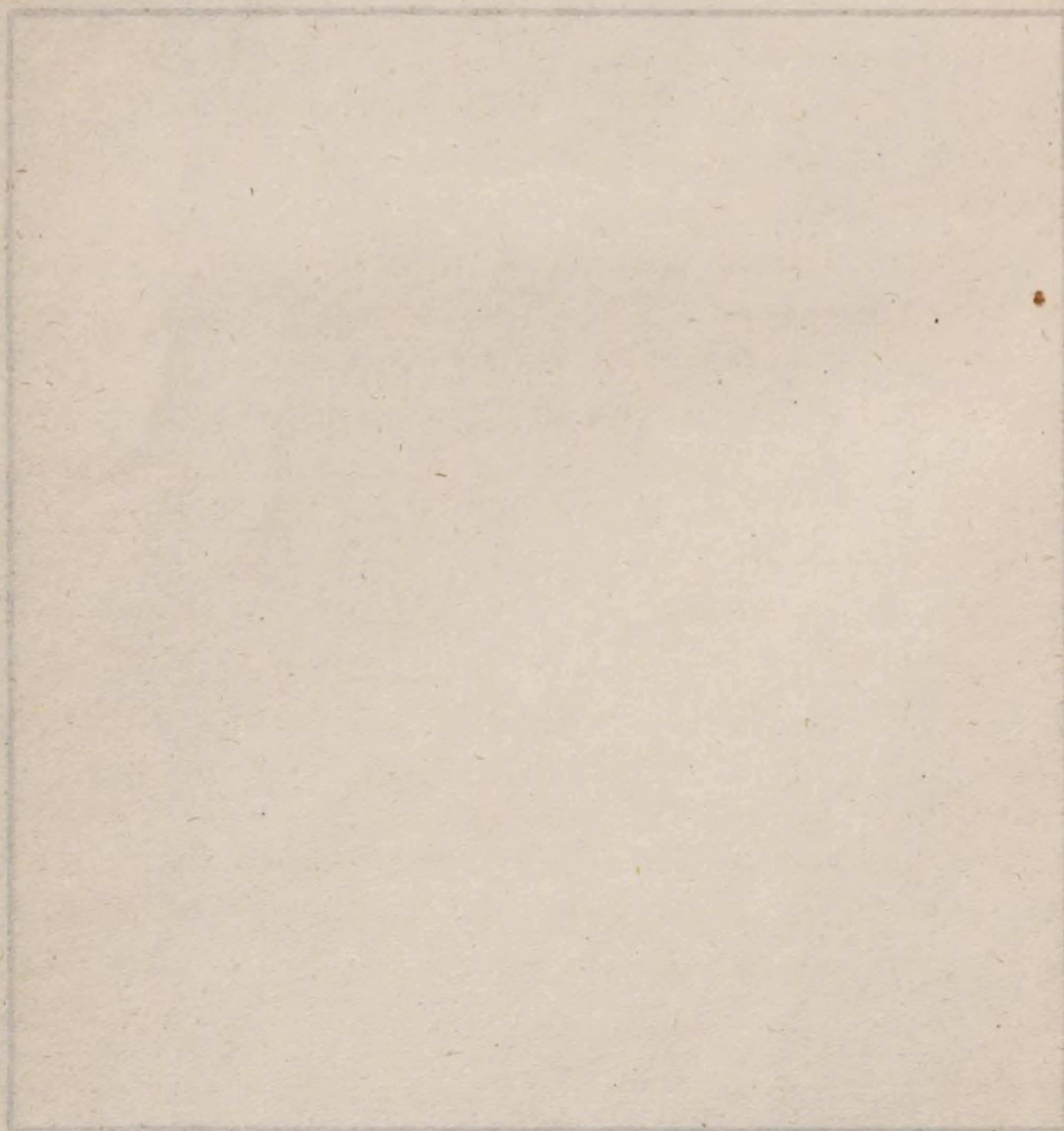
F a u s t.



The Faust-Legend

as used by Goethe in his work

Faust



Introduction.

I propose to give an explanation of Faust which will widely differ from any yet printed; for, it will shew that this tragedy is the work of a man in the full possession of a great and noble genius, that it is worthy of the long life the author devoted to its composition, and that every passage, every line, nay, every word are parts of one grand but severe plan, and fraught with a meaning clear, significant, and deep.

Much learning and time have already been devoted to the explanation of Faust; but much the same system of procedure marks these efforts: The writers have invariably studied the work with conscientiousness and care; they have found it at best a seemingly entangled production regarding which no definite opinion was to be formed. It mocked their labour; it tired their patience, — but, yet, the tragedy required to be explained: There were readers to be satisfied; there were hearers to be enlightened. That a man so subtle as Goethe had spent sixty years in writing it did not deter them from inconsiderate haste, awe them into reverent patience, nor extract a noble avowal of incompetence. — The work required to be explained. From their knowledge of the other works of Goethe, or from the life of the author, or assisted by both at once they invented regarding Faust some plausible hypothesis, to make which more plausible many added the absurdity that Goethe doted in his age, though his last

productions were incontrovertible proof to the contrary. Thus, there have been formed many hypotheses all of which are interesting, all of which have some reference to the tragedy but all of which as little explain*) it, as does a candle light up the depths of the ocean. We read the explanation; perhaps we admire it; yet still we find that it is at best a hypothesis. It affords us no inward satisfaction — now, as before, the great problem lies before us grand, mysterious, and unriddled.

Manner in which I discovered the Signification of Faust.

I shall now shew in what manner this explanation of Faust differs from all others. This may be best effected by noting the principles I employed to discover the signification of the tragedy, and briefly describing their practical application.

These principles are as follows:

1. He who seeks to solve a problem such as Faust must in the first place be assured that he feels and appreciates its spirit;

2. He who attempts to solve a natural problem such as Faust, must avoid forming any hypothesis of his own as to the idea and contents of the work,

3. But, must, guided by the spirit of the work, seek to find in the work itself the means of arriving at its main idea and the signification of its contents.

There is nothing rare or new about these principles as will be evident to every one.

Taking it now for granted that I could feel and appreciate the spirit of the work I may here observe what general conclusions regarding the Second Part of the tragedy were from the spirit of the work itself forced upon me after some study.

*) I here except the work of Mr. Hartung. If this gentleman had set about the task more methodically I quite believe he could have solved the problem.

These were:

1. That Faust was not a man, and Mephisto not the so-called devil; but that these, with all the other characters of the tragedy, were personifications of intellectual powers.

2. That there was unity of arrangement in the Second part. It was specially the last act in its harmonious and sublime conclusion which convinced me of this.

3. That the design of the Second part was worthy all the learning and genius of Goethe.

4. That the language was symbolic and that there was method in the same.

But what, after all, was the worth of these conclusions? Many writers had arrived at them before me. They did not remove one edge of the apparent figurative veil; they did not give the power to pierce the symbolic barriers. Eschewing hypothesis, I now sought to discover in the work itself some crevice some inlet to the signification of the same.

I began to read the Second part with the greatest care. I weighed every word, every line, every passage. I tried to grasp them all in my mind for instantaneous comparison. This involved a very different kind of attention than I had hitherto given. In the first, in the second, and in the third act I discovered indeed a few fissures, a few crevices, but nothing of conclusive importance. It was in the fourth act I met the passage through which I pierced the symbolic barriers guarding the hidden treasures of the work.

F a u s t.

Mein Auge war auf's hohe Meer gezogen;
Es schwoll empor, sich in sich selbst zu thürmen,
Dann ließ es nach und schüttelte die Wogen,
Des flachen Ufers Breite zu bestürmen.
Und das verdroß mich, wie der Uebermuth
Den freien Geist, der alle Rechte schätzt,
Durch leidenschaftlich aufgeregtes Blut
In's Mißbehagen des Gefühls versetzt.

Ich hielt's für Zufall, schärste meinen Blick:
Die Woge stand und rollte dann zurück,
Entfernte sich vom stolz erreichten Ziel:
Die Stunde kommt, sie wiederholt das Spiel.

Mephistopheles (ad spectatores).

Da ist für mich nichts neues zu erfahren;
Das kenn' ich schon seit hunderttausend Jahren.

F a u s t

(leidenschaftlich fortfahrend).

Sie schleicht heran, an abertausend Enden,
Unfruchtbar selbst, Unfruchtbarkeit zu spenden;
Nun schwillt's und wächst und rollt und überzieht
Der wüsten Strecke widerlich Gebiet.
Da herrschet Well' auf Welle kraftbegeistert,
Zieht sich zurück — und es ist nichts geleistet.
Was zur Verzweiflung mich beängstigen könnte,
Zwecklose Kraft unbändiger Elemente!
Da wagt mein Geist sich selbst zu überfliegen:
Hier möcht' ich kämpfen, dieß möcht' ich besiegen! —
Und ist es möglich! — Fluthend, wie sie sei,
An jedem Hügel schmiegt sie sich vorbei;
Sie mag sich noch so übermüthig regen,
Geringe Höhe ragt ihr stolz entgegen,
Geringe Tiefe zieht sie mächtig an.
Doch faßt' ich schnell im Geiste Plan auf Plan;
Erlange dir das köstliche Genießen,
Das herrische Meer vom Ufer auszuschließen,
Der feuchten Breite Gränzen zu verengen
Und, weit hinein, sie in sich selbst zu drängen!
Von Schritt zu Schritt wußt' ich mir's zu erörtern:
Das ist mein Wunsch; den wage zu befördern!

I felt I had now arrived at the crevice through which I should reach the secrets of Faust. But it may be well to note in some manner the feelings which prompted me to the conclusion at the time: —

The chief question is: Is it the real sea to which this passage refers? The spirit of the work convinced me that such could not be the case. — Let me analyse what led me to this conclusion.

1. Faust has through the whole tragedy up to the present moment shewn himself to be quite an unpractical

character. — In fact, he had at all times appeared to me preeminently ideal.

2. What has this Faust, this German genius, through all the authentic history of his fatherland ever had to do with the sea?

3. Is the sublimity of the fifth act, with that strange Mephisto, to be taken in connexion with a labour befitting a Dutch engineer?

4. Was it in accordance with the aesthetic genius of a man like Goethe to assign his hero, the lover of Gretchen and Helen, such an unbecoming task when already the solemn shades of night were gathering round him?

5. The last act was written by Goethe in the last years of his life; with the end of his own long career was closing that of his beloved hero, — the spirit of the last act had led me to see in its Faust Goethe, in Goethe Faust. — Were the cares of such an undertaking to trouble the last moments of a Goethe or Faust?

That here the real sea was not implied appeared to me now almost as evident as that two and two are four; but all this passed through me instantaneously in one feeling.

What then is the Sea? or, what rather does Water symbolize. I had no sooner asked myself the question than it was at once answered, — Religion. I leaped to its signification, without questioning myself, from the effect of the whole scene; and felt the more convinced as dim impressions of such a meaning had been already produced by various parts of the tragedy.*)

* For those who are unable or unwilling to allow that water bears this translation here I beg to propose another test for the accuracy of this exposition. Let it be granted, viz., that water signifies sensation. I ask nothing more. Now, in accordance with this there is found later the outlines of a symbolic language and its translation. If then there is found illogical deficiencies in this; or, if the second part of Faust does not thus become a splendid master-piece instead of a meaningless production, as it is in the symbolic form, then indeed does this whole exposition deserve to fall to the ground.

This moreover was in harmony with the historic spirit which declared itself throughout all this fourth act: The beginning was replete with that French Spirit which exercised so great an influence over Germany in the 18th. century: the sensuality, the prodigality, the capricious fantastic art of the time of Louis XIV. and Louis XV.; as also the sceptic and mocking spirit of the reign of the latter monarch. It was evident to me that the insurrection described in this act referred to the invasion of Germany by the revolutionary armies of France; and that its last passages alluded to the political results after the fall of Napoleon. — And, this voluntary task of Faust in reference to religion, was indeed the great work undertaken by the German Faust in the last century and which was interrupted, even as here described, by the war of liberation, to be resumed again at a later period.

I had discovered the signification of sea or water without any historical references; these however strengthened my belief with rational grounds.

When we understand religion under sea how deep, how striking is the passage before quoted! What sublimity does it lend to the fifth act! With what a mysterious light does it illumine the whole tragedy!

I had now discovered a natural fissure necessary to my proceeding farther. — Through this I felt I should be able to unravel the signification of the work.

It has been mentioned how I assumed that there were method, unity, and design in Faust. Farther acquaintance with the tragedy only serving to convince me more strongly how just these assumptions were, I began unhesitatingly to build upon the same: —

If then I found that figurative language was employed I necessarily required to conclude that this would be formed after one system. A reason of another kind confirmed me in this belief: — If, as I held, there lay a deep signification in the tragedy, one for which Goethe's time was perhaps not prepared, or which it was not desirable that he, for his own peace, should publish, — whatever the

motive for concealment might be, this was evidently to be best effected by advancing one single plan of concealment; for, had he taken advantage of several systems, this would not only have confused him in composition, and laid him more open to discovery, but, chiefly, it would have thwarted the one grand design of his work by giving his antagonists a powerful means of disputing its whole signification, this once discovered, thus stemming its intended influence on the German people.

Water is one of the four elements. If water denotes religion the other elements must be explained in a corresponding sense. — This being attempted the result must be something like the following.

Sea (Water) symbolises the Religious element.

Air — — Ideal —

Earth — — Practical —

Fire — — Purifying or Enlightening element.

I now tested this key as to its efficiency by applying it especially to those passages of which I felt the historical significance, taking advantage of any explanation thus given for piercing further the symbolic barriers. Yet it is not to be imagined that this process was easy; even after I was far advanced in my explanation single words have cost me hours of labour. — It was not difficult for Goethe to make use of such a figurature language, but for another to discover the exact signification he attached to the symbol that was the task!

Why did Goethe give Faust its symbolic Form?

The query may fairly be put; What motive had Goethe for writing his tragedy in a symbolic form? The answer is simply this: He durst not have published directly the ideas it contains; they would have roused the governments of Germany, the clergy, the press, nay, the people itself against him. He desired to live in peace that he might perform this, the supreme work of his life. To accomplish this it was necessary to suit himself to the circumstances

of his time. He durst not speak openly; therefore he spoke disguisedly. — This symbolic form of Faust is in itself an appeal against the tyranny of his age in government, church, and people. We shall find this question fully discussed by Goethe himself in the Prologue in the Theatre.

The Idea of Faust.

But what then is the idea of Faust that Goethe was obliged to send it disguised into the world? The Idea of Faust is to represent the history of the German people from the earliest period down to the present moment, and, farther, to a time still buried in the future. — In verity a stupendous undertaking, and one truly worthy of Goethe. Let us see how he has executed it.

In a tragedy of such vast extent it cannot be expected that single individuals are characterized, that a Charlemagne, a Wallenstein, or a Frederick, however great their deeds, are brought before us personally; nor that the march of its action is limited to years. Goethe was, as in many other respects, before his time in his conception of history. He knew already that it was not the individual that moulds the age, but that it is the age that moulds the individual. He did not look for the history of a country only in its battles, its kings, and its court intrigues, but saw the civilization of a people dependent on territorial situation and natural features, in the kind of its peculiarly practical spirit, in foreign influences, in new inventions, discoveries, and intellectual productions. We shall therefore find in his great tragedy not the names and deeds of single men, not the rehearsal of bloody conflicts and of acts of intolerance however infamous, but a representation of the spirits peculiar to the people, and a summary of the great events, and great ideas which originate and mark the development of German culture.

On the Construction of the Faust tragedy.

In order to construct his stupendous tragedy Goethe regards the long history of his fatherland as another dramatist would regard the history of a single family: In the history of the family of Hamlet we have a man called Hamlet, or rather let us say a spirit called Hamlet, and a spirit called Claudius, and another called the Queen, and also a Ghost, a Polonius, a Horatio, a Laertes, etc. These stand to one another in certain relations in a certain land, and now occurrences happen which produce a most sorrowful tragedy. Thus does the history of Germany appear to Goethe also, only in Hamlet we have individual spirits but in Faust we have national spirits. There is thus the Ideal spirit of Germany which Goethe calls Faust; there is the Practical spirit of Germany which Goethe calls the Kaiser; there is the Spirit of Action, which belongs to no land particularly and which appears in manifold forms and characters, called Mephisto; there is the Imperial spirit of Germany called the Kanzler; the Ecclesiastical Spirit named the Marshall, &c., &c. These national Spirits stand to one another in certain relations in the German land, and now occurrences take place which compose the history of Germany. In Hamlet the acting spirits are individual; therefore is the piece a family tragedy. In Faust the acting spirits are national; therefore is the piece a national tragedy. What does it matter that the action of the play extends over a space of 24 hours, or 24 years, or 24 hundred years, if the production be a masterpiece?

Are both First and Second parts of Faust symbolic?

It will at first be esteemed ridiculous that I should class the First and Second Parts together and name both symbolic, a firm conviction universally existing that the First Part is already well understood. I entertained indeed the same opinion myself at first; only after I was considerably advanced with my explanation of the Second

Part did I perceive its true nature. That such an opinion exists regarding the First Part is however not surprising and easily explicable:

The First Part of Faust is an allegoric treatment of the rise and fall of the spirit or the history of the middle-age; but as the culture of this age was developed under the social and intellectual sway of an all-powerful church, wild solitary flights of its ideal genius were impracticable; its life was bound to a regulated course of action; the whole age was developed harmoniously and harmoniously also did it move on to its fall. Therefore also must any allegoric treatment of this age be connected like a family history. The middle-age is in itself a great drama, even as Goethe represents it, allegorically and really, in which a terrible yet benevolent despot compels the unenlightened, though fiery spirit of his domain to work to a splendid aim in life which he, the supreme one, prescribes. This aim is the glorification of the church; and this achieved, the history of the middle age finishes.

But what harmony, what co-operation exists in the modern history of Germany, and this is treated in the Second part? What mighty power is here to command the spirits of the age and compel them to work unitedly to one great aim in life? — The Second part depicts the struggles, the progress, the aberrations, the retrogressions, the conquests of the distracted and antagonistic spirits of German history since the fifteenth century. In even an allegoric treatment of this time what simplicity what unity can there be when political reality no more exists, and when the social spirit natural to the country is exterminated. — Till yet, the obscurity, the entanglement, the incomprehensibility of the Second part have been loudly reprehended, — Goethe will yet be lauded for these seeming faults.

As, however, it is so generally believed and with a strong semblance of right that the First Part is already understood I do not intend to challenge this conviction

in explaining at present this part first, the more so as its true nature will gradually appear according as I proceed with an exposition of that part which is acknowledged to be, even in the best case, a mass of entanglement and mystery.

On the Symbolic terms of Faust.

In the whole tragedy of Faust, Second part as well as First part, whatever names are brought before the notice must not be understood literally, if you desire to arrive at, not the apparent, but the true signification of Faust: these are merely the symbols of ideas, and mental and moral qualities. These names may be material as water, stones, trees, animals, &c.; or they may be imaginary as gods, goddesses, demigods, angels, devils, &c.; or they may be proper nouns &c.; yet they are nevertheless symbols only.

It is very hard to believe that this can be the case sometimes, for the symbolic language of itself often presents us with beautiful descriptions:

Wenn sich lau die Lüfte füllen
Um den grünumschränkten Plan,
Süße Düste, Nebelhüllen
Senkt die Dämmerung heran,
Lispelt leise süßen Frieden,
Wiegt das Herz in Kindesruh',
Und den Augen dieses Müden
Schließt des Tages Pforte zu!

Nacht ist schon hereingesunken,
Schließt sich heilig Stern an Stern;
Große Lichter, kleine Funken
Glitzern nah und glänzen fern;
Glitzern hier, im See sich spiegelnd,
Glänzen droben klarer Nacht;
Tiefsten Ruhens Glück besiegelnd,
Herrscht des Mondes volle Pracht.

Schon verloschen sind die Stunden,
Hingeschwunden Schmerz und Glück:
Fühl' es vor, du wirst gesunden,
Traue neuem Tagesblick!

Thäler grünen, Hügel schwellen,
Buschen sich zu Schattenruh';
Und in schwanken Silberwellen
Wogt die Saat der Ernte zu.

Who would believe that this is symbolic? It is so natural, so beautiful, that it already affords satisfaction; it does not even occur to the mind that it may have another and perhaps grander signification. But the best proof of this peculiar nature of the language is the First part of Faust itself. Who ever imagined that this tragedy was merely symbolic? Certainly if the Second part had not been added it would have, I dare say, escaped all observation.

The symbolic language employed in Faust is one which spontaneously rises to the human mind. — If such, we may then expect that it is a language common to all men. This is also the case; it is equally employed by the literate and the illiterate; it is a figurative language found in all languages modern and ancient.

The existence of this figurative language originates in the desire universally entertained by men to express their thoughts and feelings as distinctly as possible. When in dealing with mental and moral qualities, the imperfection of language, or their own ignorance of adequate terms, renders them incapable of clear and comprehensible expression they naturally revert to the great world which lies before their eyes, and borrow one or more of its innumerable parts or processes, which most aptly figures the perplexing thought; — thus the peculiar character of an individual is briefly but strikingly illustrated by naming him a lion, or an ass, or a fox, or a hare, or a goose, or an eagle, or a serpent, according to his nature. In the same manner such phrases as the following are generally employed and understood; the dark ages; a dark age; a bright action; a gloomy thought; a deep thought; the morn, the noon, the sunset of life; the light of science; a branch of knowledge; an intellectual star; a fruitful

soil; or the word key, as a key to the problem, to the difficulty, to the question.

The figurative language employed by Goethe is no other than that of which examples have just been given. Only Goethe has a merit in connexion with the same: with a thorough appreciation of the spirit of such language he has elevated it from its existence in disconnected and scattered terms to a complete and powerful language. Thus the whole material world is brought into requisition to express the whole intellectual world; and thus a language has been formed which is as powerful and complete as nature itself.

This language then, if of such a nature, must naturally harmonize with most figurative terms and phrases in general use, and concur with them in the figurative consequences inferred from this employment. — Let us see if such be the case: —

'The light of science' is such a phrase in general use. We understand by such light that rational enlightenment which makes dark or invisible objects perceptible to the understanding; and, as the middle ages for example possessed no rational science, we call them the dark ages, that is, ages of ignorance. — Thus darkness signifies ignorance; light signifies enlightenment. — In this acceptation also we are to take them in Faust.

Let us proceed farther with the consequences of this figurative signification. — Light proceeds from many sources, but its great natural source is the sun. If light then denotes enlightenment what does the sun symbolize? — The material sun is that natural source on which all mankind have depended, depend, and will depend for all that is necessary to material life; symbolically, the sun is that great intellectual source on which all mankind depend in the same manner for all that is necessary to intellectual life. — What is this then? It must be such a rational principle of government and en-

lightenment as renders intellectual life, progress, and comfort in a country possible. This is also its signification in Faust; for example, the Second part of Faust really begins as the morning sun begins to dawn. — Here the sun denotes the rational monarchichal principle which declared itself in England, France, and Spain towards the middle of the fifteenth century, and of which the enlightenment dispels the darkness of the middle-age and introduces modern time.

Perfect darkness then according to the usual acceptation of the term and also in Faust denotes perfect ignorance. — But such a state is seldom: there is always a certain degree of light. Thus the night is cheered by the moon; the dark ages must then also have had their moon, which is also the case; — they were blessed with an Ecclesiastical government, which is denoted by the moon in Faust, at the due place. The reader will further find it useful and interesting to consider how beautifully the details of the relations of the sun to the moon are borne out between a rationally secular and a rationally ecclesiastical principle of government.

From what has been written the signification of dawn and twilight in Faust will be evident.

Let us now proceed to one other deduction from the consequences of the premise that darkness signifies ignorance.

Why do the sun and moon exist? For the benefit of the earth, I may say. — What then does earth symbolize? This will be apparent if the query is thus put: Why do secular and ecclesiastical governments exist? For the benefit of the practical sphere of life. — This is, I think, justly answered. — And this is also the signification of earth in Faust.

Goethe has thus constructed a language which has a double signification and his motive for so doing is particularly explained in the prologue in the theatre. — We there see the unfortunate situation of the poet at the present time: It is no longer mere genius

either ideal or practical which rules society — it is the moneyed-classes. These command the poet. He must work as they wish or starve, or at least endure the bitterest ills of life. In this embarrassing situation the poet or Goethe searches for a means of preserving his own dignity and at the same time administering to the degraded and ignorant cravings of his time. — He therefore constructed this Faust language of which the primary signification responds to the conventional wants of the age; of which the primary signification is to be regarded as our conventional language; but of which the secondary signification expresses the reality as the reality appeared to him. — Thus, for example, according to conventional usage a man is regarded as an emperor or a king from a mere chance of birth, and despite the power he is allowed to wield and the highest honors ascribed to him, he may be a dolt or a monster; but Goethe applies the title of emperor to that practical spirit which in reality rules the country and guarantees its existence; whereas, the imperial spirit of Germany is represented in the tragedy as an old, weak, and brainless chancellor. — Whatever a man really is, he is so esteemed and named by Goethe in Faust, quite disregardless of any conventional titles or obloquys he bears; but this is done in a language of which the primary signification like the conventional language of society is too decorous to be able to give things their true names: which under seeming fair and respectable terms disguises the true feelings of the heart. But the secondary signification of Faust, that which is arrived at when the figurative veil is removed, gives the real thoughts the real feelings of Goethe regarding his fatherland.

A further treatment of the figurative terms in this manner is unnecessary, as the index, which follows, gives every desirable information. Enough may have been said to dispose the reader to disregard the primary signification of the words, and induce him to consider them as sym-

bols, each of which is a study in itself. That Goethe devoted the best part of his life to the composition of Faust is the best proof of the importance he attached to these terms. He exerted his whole genius and learning to make them perfect symbols of his ideas, and if the term was not duly apt he carefully qualified it with adjuncts. — For those who study the works of Goethe the symbolic terms of Faust, must have the utmost value.

Let us refer to seeming anachronisms of the tragedy. For example in the First part of Faust which treats the middle-age epoch of Germany there is introduced in Brander's song the name of Luther. What has Luther to do here? — Goethe in accordance with the plan of his whole work does not recognize any individuals as such, but as powers and forms only; for him Luther represents a reforming spirit and a material form. But this reforming spirit was not the peculiarity of Luther alone; it was also a peculiarity of many great Germans of the time. — To this peculiar reforming spirit Goethe duly assigns a name, which is however not that of Luther.

But Luther represents also a material form; this is not his appearance in youth or age, with which we are in general little acquainted, but the appearance he presented on the great day at Worms. His plain and homely material form before the august assembly on this memorable occasion was so striking that we associate it preeminently with the name of Luther. Goethe calls the particular form he thus presented Luther; and as a writer uses a fitting word which was coined and made current yesterday, in treating an incident which took place four thousand years ago, if you wish, thus is the word Luther put in the mouth of the middle-age Brander.

The symbolic terms employed in Faust are in their secondary signification universal, not individual or local; this naturally exposes them to a notable weakness, viz., the want of all historical point. This is a very serious consideration for the reader: — Thus, you may understand perfectly what Paris signifies, but, still, knowing that a

similar spirit has existed in one and in many countries at the same or different times, you cannot tell to what time and even perhaps to what country it belongs in Faust. — Take again the word key; the secondary meaning of this word is evident; we know that it is a practical and rational means by which we can open or disclose to our mind the hidden sense of a book, of a problem, etc. Thus finding the word in Faust we understand its meaning perfectly, but the further question is what problem or difficulty in German history is here treated? — Is it a literary, a social, or a religious problem? to what century does it refer? — You may have studied the symbolic language so thoroughly that you can understand the signification of whole passages; yet what do these universal ideas and terms avail if you cannot give them locality and date? — There is thus no zest in the passage; it is without point; it is uninteresting.

Thus great difficulty resulted in assigning to each passage its historic moment. When once however several moments had been fixed, and when chiefly the historic connexion of the tragedy had become apparent, this difficulty was rendered unimportant.

The Symbolic Terms.

There now follows an outline of the symbolic language. When conducive to simplicity the terms will appear on one side, the explanation on the other. As a rule the general signification alone is given; the particular import can only be understood at the passage or scene in question.

The explanation of the terms is so simple that I must beware of too much brevity lest they appear too simple to the reader; at the same time I may say, that the explanation is so difficult, that I must take heed not to be too lengthy, lest they confuse the reader. — It is most desirable for me to be indeed concise, but at the same time to mention that he who will understand the symbolic

terms must regard my explanations as a mere assistance by which he may reflect on the breadth and depth of a great natural language.

I may mention that if the word intellectual be added to the Faust substantives in general their signification is thus given.

I.

The Four Elements.

The whole intellectual and material worlds are each severally produced from the combination of Four elements, which are

Material.

Intellectual.

Fire or the Enlightening and Purifying element.

Air — Ideal —

Earth — Practical —

Water — Religious or Sensational —

These four elements are essential to material life as in their secondary signification to intellectual life. Each of them in its place and in due measure in good; but either of them in unnatural preponderance is an evil. Thus, for example, it is fire (enlightenment) which has produced modern civilization; and enlightenment or fire as long as it is completely under the government of reason (rock, stone) is useful, no matter how fiercely it burns; but when it bursts forth of itself it is destructive and terrible.

I. Earth.

(Symbolic language of Faust.)

All material forms spring from Earth or Matter.

But for a clearer concep-

I. Practical Element.

(Its Signification.)

All mental forms spring from practical intellect.

But for a clearer concep-

tion of this element let us regard it in its primary forms Rock and Water.

Rock.

Rock is that hard matter in which there is no water perceptible to our senses, yet the scholar can prove that there is much water in rock.

Rock presents itself in various forms varying in strength, durability, and value.

With rock all durable constructions are built; the harder the rock the more difficult it is to be dealt with, but the more lasting is the edifice raised. Such an edifice founded on rock can defy the storms of centuries.

Yet rock is a very general form of matter and is not to be confounded with precious stones and metals.

We name matter composed of crumbled rock and stone in a fit state for production earth.

From the earth spring organic forms which dying

tion of this mental element let us regard it in its primary forms Reason and Sensation.

Reason.

Reason is that intense intellect in which there is no feeling perceptible to our senses, yet the scholar can prove that there is much feeling even in reason.

Reason presents itself in various forms varying in strength, durability, and value.

All durable intellectual constructions are formed with reason; the intenser the reason the more difficult it is to be dealt with, but the more lasting is the construction. Such an intellectual fabric (a scientific system, a philosophic theory etc.), founded on reason can defy the intellectual storms of centuries.

Yet practical reason is a very general form of mind and is not to be confounded with rare and precious specimens of intellect.

We name generally that composite intellect consisting of reason and feeling, and which is fitted for practical production, mind.

From the mind spring culture ideas which again

return to the earth that higher organic forms may spring.

In earth lie the richest natural treasures; but much enlightenment and research are necessary to discover them; and then it requires the labour of many men to produce and prepare them for the public.

The decayed animal and vegetable matter of our earth

Coals

Charcoal

assist in producing, and make place for higher culture ideas.

Deep in the mind lie the richest rational treasures; but much enlightenment and research are necessary to discover them, and then it requires much rational labour to produce and prepare them for humanity.

is the mouldering culture of past ages, and is adapted to assist present culture.

are the buried culture ideas of remotest ages. They are produced by the labour of learned men and their assistants for the enlightenment of modern times; indeed without these antique remains modern culture as it now is would have been impossible. It was especially that modern invention, the art of printing, which opened these inestimable relics of past ages for the practical use of modern rational power.

is that which results from the intended overthrow and artificial combustion of an existing natural culture: — William the Conqueror in regard to England was at once a Wood-cutter and a Charcoal-burner.

Earth well prepared for production is termed cultivated.

Soil or earth is only on the surface; beneath the same lies the different forms of matter as they were in the beginning of time.

II. Water.

The clearest and most refreshing water springs from rock.

Water is indispensable to life of every kind.

A sea is generally not national or particular to one nation, but is common to two or three lands.

The ocean is the great watery mass which binds countries, and enables them to exchange their productions; but to effect this much art and science are necessary. It is under the special government of the moon.

Rivulets, and rivers are fresh from nature, pure,

Mind well prepared for intellectual production is termed Humanized.

Humanized or cultivated mind is only on the surface; beneath this lies original mind as it was in the beginning of time.

II. Sentiment or the Emotional part of Mind.

The clearest and most refreshing sentiment springs from reason.

Sentiment is indispensable to every kind of intellectual life.

A particular kind of religion or sentiment, Protestantism, Romanticism for example, is generally not national, but common to two or three peoples.

The great emotional part of humanity differs slightly in different parts: in the warmer regions it is warm and subject to terrible storms; in the north it is cold. It is the emotional part of human nature by which the peoples are enabled to exchange their intellectual productions. It is under the special government of the church.

These are the thousand channels of feeling which flow

winding, they exist in thousands.

A country may have many rivers and yet one chief one.

In the towns the national streams and rivers are used for such practical purposes, that they finally become in part a nuisance, though still necessary to the very existence of the place.

Vapour, the watery matter which rises from the sea and rivers to fall again in refreshing showers on the land.

from the mind. It may appertain to an art, to a science, or a philosophy; or may be a school, or branch of the same. They are the lesser currents, or greater currents which give outlet to the sentiments of the people.

A people may give vent to its feelings in many arts, pursuits, persuasions, etc.; yet one of these can be the most notable.

In the social seats all sentiment is converted to such practical, and even selfish purposes, that it finally becomes in part a nuisance though still necessary to the existence of the place. That is, the popular feeling is directed to one religion, or pursuit etc., but thus great abuses and a tainted moral atmosphere are developed.

The ideal feelings which spring from national sentiment, which beautify the social firmament, and at due times fall in refreshing showers on the drooping culture of the land: The philosophic feelings, religious, poetic, public, and private ideal sentiments of benevolence, etc. which assist the poor,

The Clouds,

Dew,

III. Air.

The higher the air is removed from the earth the more unfitted it is for man's existence.

It is good for man that this element is ever changing.

IV. Fire; the Enlightening, the Purifying Element.

In the earth itself lie the necessities for all fire and light. Men seek such materials as are necessary for their wants.

Fire is the indispensability of civilization; beasts cannot produce fire, yet they can enjoy it irrationally.

The absence of all light is darkness.

help the needy, support seats of charity and national improvement.

the accumulation of sentiment which gathers in the ideal region and exist in unnumbered forms, yet all for one beneficial purpose.

pure and beautiful sentiments which, obtained from ideal philosophy, gather in seasons of ignorance to refresh and strengthen the natural culture of the people.

III. The Ideal Element.

The more Idealism is removed from the practical region the more unfitted it is for supporting rational life.

It is good for the rational powers that idealism is ever changing.

IV. Enlightenment.

In the mind itself lie the means of all enlightenment. The rational powers seek such ideas as are necessary for their wants.

Enlightenment is the indispensability of civilization; the irrational powers cannot produce enlightenment, yet they can enjoy it irrationally.

The absence of all enlightenment is ignorance.

There are gradual degrees from the deepest darkness to the most glorious light.

Fire can melt and art remodel rocks and metals.

Fire purifies and water purifies but each in a different manner.

II.

Inorganic Matter.

Inorganic matter is composed of separate parts each worthy of observation, but we have here to regard them as a mass.

A country.

Every country has its national features.

There is the plain, the hill, the mountain:

A plain is not naturally adapted for defence but production.

A hill is not quite adapted for defence or production, and yet may serve both purposes; cattle may graze on it.

Mountains, which should consist of rock chiefly, are

There are gradual degrees from the deepest ignorance to the most glorious enlightenment.

Enlightenment can move and command, and art mould the most unyielding forms of mind.

Enlightenment purifies and sensation purifies, but each in a different manner.

II.

Natural Mind.

Universal Mind is composed of distinct individual minds, each worthy of observation, but we have here to regard them in national masses.

A national mind.

Every people has its national characteristics.

There is that part of the national mind which is adapted for production.

It is that part of the national mind which may at once produce and defend; its ideas may support irrational powers; the military mass in general for example.

It is that part of the national mind in which dwell

essentially defensive and little productive.

The sea can also be the barrier of a country.

A valley is opposed to a mountain; it is the seat of the richest cultivation. The valley is to be remarked by the stream which flows through it, in general within its own limits, but at certain seasons furious, overflowing, and destructive.

A Field

Boden,

Erde,

Metals,

endurance, courage, patriotism, the hardy and striking virtues essential to national defence.

Religions, or other great sentiments, can also be the barriers of a people.

That part of the national mind most richly productive, but least capable of defence. It is to be remarked by its current of sentiment, etc.

of culture of whatever kind it may be.

the productive part of the human mind as it now or at the time exists, with all its natural and acquired properties.

is the primitive mind the Germanic in Faust.

virtues: the noblest specimens of reason, not productive but necessary for production. On these all cultivation depends but to gain and adapt metal for use much enlightenment and labour are requisite. — We all know the expressions: his word is a good as gold; the idea is not to be valued with gold; he is steeled with cou-

rage; an iron mind; a mind as soft as lead. — If now such expressions are discriminately used they express the signification of gold, silver, lead, etc., as used by Goethe.

rare and beautiful virtues, originating in the sentimental element.

rare and glorious virtues, originating in the practical element.

Pearls

Diamonds

III.

Planetary System.

Matter was in the beginning a chaos; but in this state it was being gradually prepared for development into a planetary system.

At length the planetary system appeared.

The sun

III.

Organized Mind; or the Essential Principles of Constitutional Existence.

Mind was in the beginning a chaos; but in this state it was being gradually prepared for development into a political state.

At length the eternal principles, on which political being depend, declared themselves.

is that national principle of government which is to the nation all that the material sun is to the material planets. — It does not matter what name it bears, republic, monarchy, etc.

Mercury,

Venus,

Earth,

Mars,

Jupiter,

Saturn,

Moon,

the principle of diplomacy.

the principle or ideal of courtesy, grace, ceremony, all necessities of political existence.

the principle of labour and production; the third estate especially, but this understands all workers to whatever state they belong.

the principle of the military.

the principle of the aristocracy.

the principle of past brute power; changed into the sphere of modern political life it appears as Jupiter the Aristocratic principle.

the principle of the church.

— A perfect ecclesiastical principle is to the sentimental and practical spheres of life all that the moon is to the ocean and land: — When the solar reign ceases the ecclesiastical begins. During the season of full enlightenment the church is ever present though invisible. — The church exists in reality for the third estate only; the other planets have other principles which rule their sentiments, though that of the people is visible to them.

These are eternal principles implanted by the Almighty in human nature; though existing in common they are as principles absolutely distinct from each other, each revolving in an ideal region of its own. But let it be remarked that no particular class of society are perfect or even meet representatives of these principles; thus, for example, we shall find the existing aristocratic and ecclesiastical classes symbolized by oxen and swine they are intellectual not conventional distinctions. It is however the everlasting struggle of man to realize in his political system their perfect excellence; though he is never successful. — We shall see in the coming tragedy how weak how miserable are his representative powers. — Amidst all the revolutions and earthquakes of social and intellectual life though such representative powers may fall to the ground, yet these principles exist as before; and when a natural order of things is restored, representative powers, and generally of a nobler kind, appear.

IV.

Morning,
Noon,
Evening,
Night,
But as the season in Spring,
Summer, Autumn, or Winter,

V.

Inorganic matter is the basis of all organic form.

Organic forms are such as possess the necessities for development and reproduction.

Vegetables symbolize

IV.

the dawn of enlightenment.
the full blaze —
the decline —
the privation —
so will be the strength and nature of the enlightenment.

V.

Unorganized mind is the basis of all culture ideas.

Organized ideas are such as possess the necessities for development and reproduction.

the ideas which grow from seeds of culture deposited by nature or man in the na-

tional mind. They are tended by nature only and are then wild ideas, as those of the savage or uncivilized man; they are cultivated by men and are then cultivated ideas. They are necessary for the existence of rational and irrational powers. — There is thus the idea which the rose, the corn, the oak, the laurel symbolize.

Brutes symbolize

the irrational or sensual powers of society, that is, of the national mind. They denote such men as are guided through life by irrational or instinctive motives alone. There are thus men whom the fox, the sow, the tiger, etc.' symbolize.

Men symbolize

the rational powers of the mind; those men or rational powers who are influenced by reason only; who rise superior to all ideal and sensual powers and with more or less labour compel them to live for their use, comfort and pleasure. It is on man or rational power that all civilization depends. — For the support of this rational power animal passions must be destroyed and with the fruits of mental culture prepared for rational nourishment.

1. Vegetable Kingdom.

Grasses symbolize

Trees symbolize

A Forest is an assemblage of individual trees; it is natural to every country; it is a necessity of every prosperous country. — A forest can be wild and irregular, and choked with incumbrances the haunts of savage animals; or it can have been subjected to the ordering and improving human reason, etc.

Ideas essential to the Sustenance and Protection of Mind.

the first ideas of every national mind, so undeveloped that they are unfitted for the enjoyment of the rational powers, yet adapted to nourish the sensual or irrational powers; the ideas as to clothing, food, habitation, etc.

the old literary, art, constitutional, warlike, legal, political, etc., ideas which are peculiar to a national mind; which have since centuries grown mighty, and still grow in the country. These are cut down, hewn, and wrought up by various intellectual workmen to suit the modern taste.

Thus, the old language is a great forest; the many dialects are forests; the old literature as the new literature form many forests; a collection of old artistic ideas is a forest, etc. — The social signification of a forest will be best understood from an illustration: — Thus the social condition of Germany at the end of the middle age is like a forest: A natural social culture covered

Ideas essential to the sus-
tenance and Protection of
Mind.

The first ideas of every na-
tional mind, so undeveloped
that they are admitted for

Note. — The nature of
the vegetable, etc., will be
ascertained by following con-
siderations: 1. Whether it
grows in water, morass, or
arable land? 2. In what
country? 3. Is it in a fa-
vourable or unfavourable sit-
uation? 4. Is it a plant
which lives for days or a
tree that exists for centu-
ries? 5. Is it useful or hurt-
ful?

Fruits symbolize
These are brought up by various
intellectual workmen to suit
the modern taste.

Thus, the old language is
a great forest; the many
dialects are forests; the old
literature as the new litera-
ture form many forests; a
collective forest.

Flowers symbolize
is a forest, etc. — The co-
lour signification of a forest
will be best understood from
an illustration: — Thus the
social condition of Germany
at the end of the middle
age is like a forest: A na-

Bloom is the essential or-

the whole land; but this
was choked by robber and
ignorant obstructions; no reg-
nant intellectual power hew-
ed and cropped it to suit
it to the requirements of
civilization and progress.

Note. — The nature of
the idea may be ascertained
by following considerations:
1. From what has the idea
sprung, from a religious, a
chaotic, or rational source?
2. In what national mind?
3. In a favourable or unfa-
vourable situation? 4. Is it
the sentimental idea of a
day or the rational idea of
centuries? 5. Is it useful
or hurtful?

the blessings which spring
from cultivated and de-
veloped ideas; the results
of manufactures, commerce,
literature, politics, philoso-
phy, sciences, arts, etc.; and,
in these blessings are con-
tained the seeds of thou-
sands of similar ideas.

ideas of the Beautiful
whether cultivated or uncul-
tivated; in whatever aesthe-
tic manner they may declare
themselves. — They are
natural and beautiful ideas
as to love, nature, family,
peace, justice, etc.

The means and power of

gans of reproduction with their appendages.

2. Animals.

Domestic sow,

Sheep an animal which is yearly fleeced and finally slaughtered for the benefit of its possessor.

Horses symbolize

reproduction and development common to every idea.

Irrational though Human Powers.

After what has been mentioned regarding animals, little further need be written. — If an individual whatever his station is justly named a sheep, an ass or a pig, etc., it is evident what is implied. — Such also is the manner in which the terms are used by Goethe.

One of the lowest of all sensual powers; an instinct which is developed to the due degree of superstition with all manner of refuse and nasty ideas that it may at length be sacrificed (throughout its life) for the support of the low rational spirit which supports it.

Such foolish ones as allow themselves to be despoiled of their substance and be led to slaughter (as soldiers, workmen, etc.) when their lord deems it necessary.

the irrational classes as often the peasantry, labouring classes, citizens, etc., who allow themselves to be saddled and bridled that they may support rational men,

There are fishes of many kinds; as among brutes many are predaceous and a terror to man himself when in their element. — The instinct of many fishes is as high as that of many animals, the sheep for example, — only the sheep belongs to the practical element, the fish to the sensational element.

VI. Miscellaneous.

Fat here symbolizes

Lightning —

Thunder —

Bread, the staff of life.

Wine, a beverage which moderately used is beneficial to man but which, when abused, intoxicates, maddens, destroys.

Fass, a vessel which contains the spirit of enthusiasm, madness, brutality.

Keller, where casks are stored up; a region of darkness.

whether aristocratic, or ecclesiastic, or simple, whether good or bad, and be led slavishly, but cunningly, into practical courses they cannot understand.

Such irrational men as can exist in the sentimental element alone; a pietist, or a purely sentimental poet, or artist, etc. The standard and nature of this species of instinct are given according to the fish named.

VI. Miscellaneous.

Superstition

revolutionary enlightenment; terrific instruction.

the wild revolutionary roar which follows the path of blasting enlightenment.

As used by the Marshall so-called sin.

Irrational means of excitement; the spirit, sermons, speeches which inflame to fanaticism.

It can be a sermon, a papal bull, a book, etc.

A church, monastery, library, etc.

Money, that which enables us to satisfy our desires; only understood by men.

Rings, chains.

Crown symbol

Building,

Palace,

Wall,

Post, pillar, board — may be of iron, wood, or stone, that is, more or less durable and valuable,

Dom,

Sessel

Stuhl

Those rational, and sterling qualities by which a man or a state can be freed from difficulties, or satisfy any possible desire.

These are, 1. to be valued according to the metal, etc., of which they are composed; 2. it is to be considered if they are of home or foreign manufacture; as introduced by the Knabe Lenker they are the costly virtues in connexion with commerce and art, which had already been cherished in Greece and Italy.

of intellectual sway

a system; the complete body of any art, science, or doctrine; a scheme; a hypothesis.

a system social, political, or religious which makes aristocratic pretensions.

the principle whether dogmatic or rational which supports a system.

the principles which support a system, according to the principle and the part it occupies in the system, do we know if it is a post, a pillar, a wall, etc.

the beautiful, and artistic completion of the system.

systems which have been adopted for the ease of a

These rational, and after
the question by which
man or a state can be freed
from dependence on reality
any possible desire.
These are to be valued

Teppich { for standing on,
Tapeten { for adorning;

Dress,
Rod of the Herold,

A Gallery

of intellectual way
a system; the complete
body of any art, science, or
doctrine; a scheme; a hy-
pothesis.
a system social, political,
or religious which makes
arbitrary pretensions.
the principle whether dog-
matic or rational which sup-
ports a system.
the principles which sup-
port a system, according to
the principle and the part
it occupies in the system,
do we know it is a post,
a pillar, a wall, etc.
the beautiful and artistic
completion of the system.
systems which have been
adopted for the ease of a

single individual; a system
in another system; the con-
venience and ease confer-
red by a post, an office,
a sinecure, or a privilege,
etc.

the comforts, and advan-
tages, acquired through the
culture of the time, — Tep-
pich implies social and po-
litical rights; Tapete im-
plies titles.

style.

the acknowledged symbol of
national power or of consti-
tuted Government.

is a system put together
with more or less artifice;
it requires only to have its
supporting principles based
on reality; it is a practical
edifice existing in the ideal
region (air). It is built to
get over a difficulty, or for
the attainment of a certain
end. — There is also ano-
ther kind of gallery which
is cunningly made beneath
the national mind, so as to
reach the mine which is to
blow up the town, that is,
to reach the rational ideas
which touched with enlighten-
ment blow up the enemy's
abode. — For example, that
intellectual position, into
which the ideal genius (Faust)
of Germany was brought

from the time the Italian Humanities had been introduced till it had entered on its reformatory struggle is termed a gallery and moreover a dark gallery; that is, the dark and transient position into which Reuchlin, Erasmus, Luther, Melancthon, Zwingli and Bodenstein passed from the time they had acquired a due knowledge of the ancient languages, till the moment the learning thus acquired impelled them to begin religious reforms. This having commenced they passed from the gallery into the intellectual realm of the deepest past, that is, the study of the Scriptures.

is the rational basis on which human sentiment reposes.

It is indeed a practical region, yet, as lying below the sea, unfitted for occupation by rational spirits. It is rich sometimes in pearls or costly religious ideas.

We have seen what a Man symbolizes; let us now regard this in its several members.

Head,

the thinking and governing part of the rational body.

Body,

the supporting part of the rational body.

Beard,

the sign of the manhood of the rational body.

The mind's eye.

The mind's ear.

Neck,

the commercial part of the rational body.

Back,

the legal and official part of the rational body.

Bowels, etc.,

the industrial and agricultural part of the rational body.

Arm,

the wielder of the executive power of the rational body.

Hand,

the executive member of the rational body.

Finger,

the artistic member of the rational body.

Foot,

that on which the rational body depends for sure position and a becoming attitude.

Toe,

the artistic members of the rational body necessary to progress and security.

VII. Woman.

I have already explained that Man denotes a rational power or spirit, and that this is termed chemist, peasant, soldier, etc., according to its nature. — Man is the rational power which cultivates, Woman is the rational Ideal which is cultivated.

Wife.

Every active power has its sphere of action; if he is bound to this by social and natural ties, it is the Wife; thus, the true king is a Husband and his wife is his fatherland. The wife may be an ideal in literature, science, art, politics, etc. She is the grand rational Idea for whose existence minor ideas are cultivated and irrational passions sacrificed.

Bride.

The Bride is the portion of him who has not yet attained maturity of understanding; or has not intellectual means enough as yet to support and cherish what will be the supreme and beloved Idea of his life, an Idea to which all others are merely subservient. — The Wife is the portion of the fully developed and endowed rational spirit.

Dirne.

The Dirne is a base and degraded Ideal; one accepted by the ignorant and impure minded, not for a noble and beneficent but for a brutal and selfish purpose. — It is much sought after by spirits intoxicated with fanaticism.

Faust*): the Ideal Spirit of Germany.

It is sometimes genius and sometimes not. — It is Ideal genius which gives the ideas on which progress and civilization depend; feeling the insufficiency and imperfection of the present it rests content with no philosophy, no science, no art, no condition, but ever seeks to advance and improve. — Ideal Genius leads the van of progress

*) I may here remark that in treating the tragedy I do not always confine myself to the exact signification of Faust and of other characters but sometimes regard them as powers, sometimes as individuals for the sake of convenience. — This will however always be apparent.

and civilization; plodding after it slowly, fearfully, but surely, comes the material world with practical genius at its head. — Ideal genius or Faust can appear in everything which concerns his fatherland, but it is not always allowed to do so; thus, the worldly power sometimes forbids him to occupy himself with politics; at another time he dare not occupy himself with religion; and most often the subject is prescribed him with which he must occupy himself. — In every case one must always consider the situation in which Faust is placed before estimating his work.

Kaiser*): the Practical Spirit of the German People.

But there are two Kaisers; the Herr our present Kaiser and the Hohe Herr who reigns in heaven. A special notice of the latter will be found further on.

This kaiser symbolizes that spirit of the nation which according to its capacity practically develops the ideas of Faust, when he is inclined and that is possible, — which thus gives the land its constitution and maintains the same, which guarantees practically the existing civilization, which provides for the peace, the security, and the existence of the people practically, and develops practically the resources of the country.

A few words as to how I discovered the signification of the kaiser: — From the very beginning I had entertained doubts as to whether this was the kaiser who wears a real crown, — he rather seemed to me a burlesque of this dignity. — The history of Germany presents indeed many monarchs with whom the kaiser could advantageously compare, yet even the most notable of these would on solemn occasions have assumed at least a gloss of formality and a tone of hereditary pedantry unknown to our kaiser.

*) This Kaiser will generally be distinguished in the printing as here given.

This kaiser appears from the beginning to the end of the fourth act of the second part: — Before attempting the solution of his character I had discovered the historical basis of the tragedy; according to this he could not represent one German emperor, nor could he with any degree of justice represent the long series of German emperors.

It seemed to me I had often before heard this emperor speak, that the genial words and manner of action were already familiar to me. — I separated him from all titles and considered him in regard to his nature and the widely distant epochs in which he appears. It occurred to me at the same time to ask myself “who was, after all, the real emperor of Germany”, when names were properly given. My first satisfactory idea was, that the emperor was the German Michael; further researches led me to exactitude.

Mephisto: the Spirit of Action; or, in other words, the Spirit of Antagonism.

The discovery of the signification of this character caused me more labour than anything else in Faust. The simplicity of the nature of this spirit perhaps led me astray.

The *hohe Herr* says regarding Mephisto.

Der Menschen Thätigkeit kann allzuleicht erschlaffen,
Er liebt sich bald die unbedingte Ruh';
Drum geb' ich gern ihm den Gefellen zu,
Der reizt — —

Who has not experienced the truth of this in himself or at least witnessed it in others? A German writer makes Hercules on his entry into heaven first greet his arch-enemy Juno. At this the Gods wondered. “Not marvellous, it is to her I owe my place in Olympus: her persecutions roused me to action; the more she persecuted me the more were my qualities called forth, — I was not to be driven to the ground; and the measure of her

resentment was so great that, behold! I am now an immortal God!"

Mephisto is this spirit of action or of antagonism which thus enabled Hercules to acquire immortality.

But he is also called on evil spirit:

So ist denn alles, was ihr Sünde
Zerstörung, kurz das Böse nennt,
Mein eigentliches Element.

What is evil? We shall find in the tragedy that the kaiser and indeed all other characters do not understand this principle, — that they call that good which is pleasant to them, and that evil which is unpleasant to them. In the same manner the headache consequent on intemperance might be called an evil, or the fire which burns the inadvertent hand. Mephisto thus receives many names according to the age in which he appears; but, for the rational thinker, he has only one name, that is, the Spirit of Action.

The several forms in which Mephisto appears.

As the spirit of antagonism, that is of action, Mephisto must appear in very different forms, especially when we take into consideration, that the tragedy of Faust treats the history of a people. — Whatever be the regnant spirit for the moment, whether good or bad, natural or artificial, practical or ideal, sublime or base, Mephisto is the spirit antagonistic to the same. Mephisto can thus represent the spirit of absolutism or freedom, of enlightenment or superstition, of religion or scepticism, — in a word he is that spirit of antagonism which in the forward march of time gradually rises, confronts, and finally overthrows or is overthrown by, the spirit of the regnant culture of the period; and Mephisto appears in the style or dress in which this antagonistic spirit presented itself. Before the kaiser, or the Narr, or the Astrologer, or the Kanzler, or

Homunculus, or Helen, Mephisto is in each case a different character, and appears in a different dress or style.

Thus, in order to understand this spirit, we require to give him a special consideration at every new historic period in which he appears.

Kanzler, the personification of the Imperial spirit of the German Empire

Heermeister, — of the Military —

Schatzmeister, — of the Civil —

Marschalk, — of the Ecclesiastical —

Kämmerer, — of the Aristocratic —

but afterwards passes into the Bureaucratic spirit of the century.

Astrologer; the Didactic spirit of Germany, at the period during which he appears in the tragedy.

Let us consider what value Goethe attaches to this spirit.

The Astrologer belongs to the earth; he seeks by study to acquire a knowledge of the celestial bodies, in order that he can advise as to the best mode of action in life, for he professes to know the future by means of the stars.

— But it will be evident that the Astrologer has ignorant and childish ideas as to the nature of the heavenly bodies, and that his predictions are absurdities.

The Astrologer follows his career chiefly from motives of selfish advantage.

The Astrologer is a man who is esteemed by the ig-

The Didactic spirit belongs to the third estate; it seeks by study to acquire a knowledge of the fundamental principles of the mind, etc., etc., etc.

norant many, and despised by the learned few, and who exists only because superstition and ignorance exist.

He pretends to understand the face of the Heavens! — he is sometimes a fool, sometimes a rogue, but rarely a worthy or honest man.

That the kaiser should elect such a teacher to the place of honour testifies as to the kaiser's mental capacity; that he should be unable to do without this spirit testifies further as to the kaiser's mental capacity.

Fool: Spirit of the Literature for the period at which he appears in the tragedy.

Herold: Spirit of Rationalism, or, of Common Sense.

Bauer: Spirit of natural culture; the cultivator of the mental sphere of the third estate; on it we depend for the necessities of life. — Thus Alfred of England, Joseph II. of Austria, who however did not understand the national soil or mind, are representatives.

Gärdner: the rational spirit which cultivates like the Bauer but in a higher art; thus, the cultivating spirit of Mathematics, Astronomy, Chemistry, Physics, etc.

Bäcker: the rational spirit which prepares the fruits of culture ideas for our daily mental nourishment. Thus, Historians; Pamphleteers; Editors, etc.

Fleischer: the spirit which dissects the political, or religious, or artistic passions of the nation so that they may serve for its intellectual nourishment. — Thus, a Robespierre; a Cromwell; a Charlotte Corday; or Satirists, Critics.

Schneider; the spirit of Stylists, Politicians, etc.

Krämer; — Diplomats, Teachers.

Holzhauser — a William the Conqueror in regard to the manner in which he treated the Saxon Institutions of England.

Priest; the true spirit of the teacher of the people in religious matters.

Soldier; the spirit of organized courage.

Lanzknecht — half-organized courage.

Jude — self-interest

Wechsler — commodity and self-interest.

Wirth — of a Tetzels or of a worldly minded priest; of any one who supplies intoxicating sentiments for personal advantage.

Dwarfs are beings who want none of the attributes of their kind, — they are men as other men, but only half or fourth grown. The spirits which the dwarfs represent are thus of a diminutive and unnatural kind; they do not belong to the present time, but to the darkness of the dark ages, — then were these dwarf powers in action, but powers were also ascribed to them which in reality they did not possess. — It was the ignorance and superstition of the Aristocracy and Prelacy of France which finally drove the French people to the great revolution; these two classes are therefore in Faust termed Dwarfs.

The spirits which have just been considered as the peasant, butcher, baker, etc., are universal and essential to the existence of every time; it has therefore been possible to notice them in this introduction. But there are others produced by the particular circumstances of the time and country, — these are left to be explained at the historic moment at which they appear.

VIII.

Grecian Terms.

These terms do much to screen the signification of Faust. — Let us consider in what manner Goethe could rationally employ them.

The Grecian mind living in perfect unison with nature, was spontaneously impelled to know and acknowledge the same only in all its works. Its social and political

life was adapted to its natural situation and interests, and out of these sprang harmoniously its literature and art. The cultivation of Humanity in its adequate relation to nature was thus unconsciously the prescribed task of both, and this task was accomplished so excellently that it has conferred immortal glory on the country. The ideal creations of Greece are held to be of perfect beauty, and are therefore regarded by enlightened nations as the criteria by which are to be compared all ideal productions devoted to the culture of Humanity.

Goethe entertaining views like these, and acknowledging further that Humanity is not peculiar to any age, but cosmopolitan and common to all ages, has not deemed it necessary to regard the particular nationality of any studies which have humanity for their aim, but rather to give them the cosmopolitan names of Greece; thus at the same time determining their value according to the name employed. In this manner the modern glory of German literature from Lessing to Goethe, which has for its aim humanity alone does not belong to Germany or to the 18th century particularly, but seems in *Faust* to belong to Greece and Grecians. We find in this part of the tragedy Grecian rivers, mountains, plains, heroes and heroines. But this literary period did not go hand in hand with the political life of the country; it had, unlike that of ancient Greece even no connexion with the same; nay, it seemed as if the abject condition of Germany was such, that national genius hopeless and fearful of devoting its energies for the benefit of its fatherland became indifferent to reality and gave itself up to idealism alone, so that Germany was at once as glorious in its ideas as inglorious in its political position and achievements. In this case the literature and art of the country are alone taken into account; these alone are Grecian. The practical development of the country is noticed at another part of the tragedy and in a suitable manner.

During the middle ages the political and ideal inter-

ests of Germany were in harmony. The interests of humanity were disregarded; those of religion and chivalry were alone cultivated; but these are the characteristics of the Gothic; we accordingly find in the first part of Faust not Grecian but Gothic life.

Whatever then in German culture has not been peculiarly national, but cosmopolitan, or devoted to humanity in general, is represented in Faust as Grecian and characters or scenes from Grecian history and mythology are chosen or adapted for this purpose.

Helen.

Helen is the supreme ideal of Greece; the whole art and literature of this country depend upon her and the attendant spirits and ideals of which she is the centre: — Helen is the personification of the Good, the True, and the Beautiful, the ideal of Humanism.

Paris.

Paris represents a spirit which is a protest against traditional authority and its abuses; a return to the freshness and freedom of nature itself, but at the same time an indolent and sensual spirit. — Thus, for example, Paris personifies the spirit of the reformation or the spirit of the People's song which flourished at the same time, these being in principle one and the same in Faust.

Let us briefly analyze the life of Paris according to this latter signification, thus giving at the same time a further insight into the symbolic language of the Tragedy.

Paris, or the spirit of the People's song, is not purely humanistic, (Grecian), for humanity understands cultivation; but it is a spirit passionate, sensual, and little rational (Asiatic), the natural production of a luxuriant soil. A wide field of sentiment (Archipelago) separates this inartistic from that artistic spirit. Yet this Paris principle is beautiful and all its beauties are natural. — It had a conventional origin, that is, it descended from the reigning literature (Priam and Queen) of the foregoing age, viz.

from the knightly literature; but it was rejected by the mother, — it was trained in ignorance as a shepherd, or it became the people's song. — If Paris had not been trained in this manner we may suppose that he would never have acquired such great celebrity. — When still a child of nature, that is without any culture, but still beautiful and brave there appeared before him, as there appears before every young genius, the three imaginary ideals of Politics, Science, and Literature, (Juno, Minerva, Venus). So great were his natural powers and genius that he was promised the highest power, the highest wisdom, or the highest love (of the good, the true, and the beautiful) according as he would prefer the one or other of the ideals. Paris followed the bent of his heart and devoted himself to literature. Finally he met the most beautiful of ideals who was lying in comparative obscurity. Through the people's song she was to become illustrious. She followed him with many ideal attendants and treasures to his domain. Thus a mighty impulse was given in the intellectual world, and every member of the domain of literature and art laboured together that they might restore Helen to cultivated literature. A long struggle took place; school warred against school; author nobly vied with author in intellectual might; now the naive now the humanistic spirit was victorious. Finally the latter was victorious; the people's song succumbed and fell into neglect. Hereupon succeeded long years of intellectual decadence.

A further explanation of Paris and Helen will be found in the scene which treats the Reformation.

IX. Sphere of Belief.

I have now treated the earth or the practical region of the mind; and Greece or the sphere of pure humanity. — There is still another sphere and its inhabitants to discuss, viz. heaven and hell or the spheres which exist in the phantasy or belief alone. — These will be duly treated in the Prologue in Heaven.

Sketch of the contents of Prologues and First Act.

F a u s t.

Second Part.

Goethe's Introduction.

Sketch of the contents of Prologues and First Act.

It may be well before entering particularly into my task that I give a sketch of the contents of the tragedy; here of the Prologues and First Act, and at the close of this work of the other Acts. The second and following acts will, where it is necessary for a thorough understanding, be treated in the sketch with some minuteness.

As a meet introduction to the whole work, to the first and second Parts together, Goethe has written a double prologue, a prologue in the theatre and a prologue in heaven. In the former there is described the present situation of Ideal Genius, that is, of the Poet, or Faust, or Goethe, to the material world, in the latter to the ideal world. They explain to us under what circumstances Goethe wrote his tragedy, and are together his vindication for having produced a work seemingly so strange and erratic as, at least, the second part of Faust. Each prologue is in itself a masterpiece; but I know of nothing which surpasses the sarcasm of the dialogue betwixt the Herr and Mephisto.

Whilst constructing his tragedy according to the strictest artistic principles Goethe has sought to conceal the true meaning and design of his work where this was possible without offending the severe harmony of his dramatic plan. As an example of this I might almost adduce the opening of the Second part. The tragedy properly begins with the scene in the Imperial palace. What precedes this is merely an introduction.

This introduction gives a masterly view of the nature and position of the German element in European civiliza-

tion, from the time it has overthrown the Roman dominion, down to the time that it awakens from mediaeval sleep at the dawn of a new, of modern time.

Hereupon a long monologue is held by Faust, from which we learn the bent of his genius and what thus we may expect from him during the new age.

The Ist Act dramatizes the history of Germany from the beginning of modern time till the year 1525.

In the opening scene (*Kaiserliche Pfalz*), we are introduced to the spirits which rule in Germany, to those national spirits on which the weal or woe, the fortune or misfortune of the fatherland is to depend in modern time. At the same time the internal condition of Germany during the sway of the House of Luxemburg is described.

On this follows as in an episode the history of the rise and progress of British civilization. Without this notice of that great Germanic stem which has ever been bound in spirit and politics with its ancient fatherland, Goethe would not have esteemed his tragedy complete. He has therefore bestowed on Britain at this place such a short consideration as his dramatic plan allows. But this episode is introduced more particularly perhaps for another reason: — Goethe maintains that a country can only prosper when its Ideal spirit is submitted to a strong but noble Practical spirit. This is the case in Britain; therefore the proud march of its history; but it is not the case in Germany, — on the contrary we shall there mostly find Ideal Genius supreme and Practical Genius passive; therefore also the long series of misfortunes which prey on Germany. Thus, by this contrast, is the source of all the disasters of this land exhibited. — This episode occupies that part of the tragedy which should treat the history of the Hussite Wars, and is so artfully inserted that there seems to be no interruption to the main theme.

The scene in the Pleasure Garden opens with a retrospective glance at the period passed over in the tragedy, upon which the political transformations of Germany at

the close of the Hussite Wars are described. It is seen how the reality of German Imperialism becomes a mere name.

In the Finstere Gallerie scene the German mind enters that reformatory phase in religion and art towards which it had long been tending. Here we see the nature of the positive spirit and of the spirit of action which produce the reformation.

In the following scene (*hell erleuchtete Säle*) there is presented the spirit of the Obscure Men, that spirit which thwarts the enemies of the reformation. The regnant ideals of the age, Scholastic theology, Monastic Sloth, Ecclesiastical government, etc. opposed to any innovation, consult in their ignorance this spirit as to the means by which their power and peace may be secured. — The kind of answer he gives will be easily conceived.

Hereupon in the last scene there is described the great reformation which was sought to be effected in Germany from its decisive beginning at the diet of Worms till its fatal termination in the downfall of the Ideal genius of Germany in the Peasant War.

Prologue in the Theatre.

"All the world's a stage and all the men and women merely players:" it is the real world, the Germanic humanity of the eighteenth and nineteenth centuries, regarded according to this Shakesperian idea, which is here introduced.

In this prologue before this supposed audience Goethe vindicates the dignity of the Ideal Genius of his age; he defends himself for having produced a symbolic composition seemingly so mongrel and inartistic as, at least the second part of, *Faust* is. In other words there is described in this prologue the situation of modern Ideal Genius to the world at large, and what can possibly be the work which it produces in such a situation.

It will be well here to take a passing consideration of the consequence of a loving or unloving, of a natural

or unnatural relationship between Ideal and Practical Genius. — Goethe holds that the present state and future hope of every country is dependent on this connection; that as it is the reciprocal action of these two powers which have made the world what it is, the more beautiful and true their connexion the more beautiful and true will be their work, — the progress and civilization of the nation. For a proof of this let us refer to his description of these powers in England in the sixteenth century, — for this purpose the figurative language itself will suffice, its import being given at the proper place:

English Ideal Genius thus addresses English Practical Genius.

Hast du mir nicht die Windeßbraut
Des Biergespannes anvertraut?
Lenk' ich nicht glücklich, wie du leitest?
Bin ich nicht da, wohin du deuteest?
Und wußt' ich nicht auf kühnen Schwingen
Für dich die Palme zu erringen?
Wie oft ich auch für dich gefochten,
Mir ist es jederzeit geglückt;
Wenn Lorbeer deine Stirne schmückt,
Hab' ich ihn nicht mit Sinn und Hand geflochten?

Plutus.

Wenn's nöthig ist, daß ich dir Zeugniß leiste,
So sag' ich gern: bist Geist von meinem Geiste.
Du handelst stets nach meinem Sinn,
Bist reicher als ich selber bin.
Ich schätze, deinen Dienst zu lohnen,
Den grünen Zweig vor allen meinen Kronen.
Ein wahres Wort verkünd' ich allen:
Mein lieber Sohn, an dir hab' ich Gefallen.

What could be more beautiful and endearing than this connexion? Its results were that the intellectual achievements of this epoch surpassed perhaps those of any other in the history of the world; there are the names of Elizabeth, Burleigh, Drake, Shakespeare, Jonson, Spenser, Bacon, Harvey, etc.

Again, when the English revolution is about to burst

forth, at a time when Practical genius alone can act, thus does the Herr address his Faust:

Nun bist du los der allzulästigen Schwere,
Bist frei und frank; nun frisch zu deiner Sphäre!
Hier ist sie nicht! Verworren, schädig, wild,
Umdrängt uns hier ein fraßenhaft Gebild.
Nur wo du klar in's holde Klare schaust,
Dir angehörst und dir allein vertraust,
Dorthin, wo Schönes, Gutes nur gefällt,
Zur Einsamkeit! — Da schaffe deine Welt!

Knabe Lenker.

So acht' ich mich als werthen Abgesandten,
So lieb' ich dich als nächsten Anverwandten.
Wo du verweilst, ist Fülle; wo ich bin,
Fühlt jeder sich im herrlichsten Gewinn.
Auch schwankt er oft im widersinnigen Leben:
Soll er sich dir? soll er sich mir ergeben?
Die Deinen freilich können müßig ruhn;
Doch wer mir folgt, hat immer was zu thun.
Nicht insgeheim vollführ' ich meine Thaten;
Ich athme nur, und schon bin ich verrathen.
So lebe wohl! Du gönnst mir ja mein Glück;
Doch leise leise, und gleich bin ich zurück.

We are now to see what is in our days the relationship between the Ideal and Practical spirits of Germany, and what are the natural results.

To this end Goethe presents us with a picture of modern society; its moral and intellectual worth is characterized, as also its situation to, and the influence it exercises on the Ideal genius of the time.

The Poet, Faust, Ideal Genius, Goethe is one; the Director, the Herr, Practical Genius is one; the Lustige Person, Spirit of Action, Mephisto is one.

Before asking what relation there exists between Faust and the Herr in this prologue, it may be more advisable to consider what is the ruling power of the same, — that is, what is the ruling power of modern time? It is no longer Faust; it is no longer the Herr; this will be evident from the tone of the prologue. The Practical Genius which should support and cherish Faust, which should

serve and guide him, and thus sustain and rule the nation with a noble sway has descended to the rank of a mean speculator; has in these modern times become a caterer to the sensuality, the ignorance, and the stupid assumption of the moneyed classes, — such is the Theatre-director.

Moneyed classes! that is what is implied by the theatre-audience whom we do not see: It is that part of society whether aristocratic or plebeian which, by means of money and money only, commands the qualities, enjoys the powers, and lives from the labour of its needy brethren; and, according to the satisfaction or dissatisfaction the workers afford, so do they support or damn the enterprise of Practical genius, whether it be a theatre, a railway, a stuff, a machine, or a project.

In these modern times then Practical genius is no longer master in society but the servant and purveyor of its moneyed classes. Money rules the modern world. An essential question will then be: what is the character of these classes, for we shall thus know what they will naturally most desire for their money, — what arts, what sciences they will be most inclined to patronize. Practical genius thus describes them:

Und seht nur hin, für wen ihr schreibt!
Wenn diesen Langeweile treibt,
Kommt jener satt vom übertischten Mahle,
Und, was das Allerschlimmste bleibt,
Gar mancher kommt vom Lesen der Journale.
Man eilt zerstreut zu uns, wie zu den Maskenfesten,
Und Neugier nur beflügelt jeden Schritt;
Die Damen geben sich und ihren Puz zum Besten,
Und spielen ohne Gage mit.
Was träumet ihr auf eurer Dichterhöhe?
Was macht ein volles Haus euch froh?
Beseht die Gönner in der Nähe!
Halb sind sie kalt, halb sind sie roh.
Der, nach dem Schauspiel, hofft ein Kartenspiel,
Der eine wilde Nacht an einer Dirne Busen;
Was plagt ihr armen Thoren viel,
Zu solchem Zweck, die holden Musen?

Money has usurped the place of genius; an influence has been brought to bear on Practical genius which has obliged it willingly, unwillingly, to become a subordinate spirit of the time; one to which there is nothing true, or good, or beautiful but money; which understands nothing but money; which, seared to every noble affection, is prepared to sacrifice whatever is highest and holiest, if this again will only produce money.

Faust however has not changed; he is Ideal genius as childish and divine as he ever was; to him the unnatural affection and the shallow ideas of the time are a weariness, a sorrow, and a dread:

O sprich mir nicht von jener bunten Menge,
Bei deren Anblick uns der Geist entflieht.
Verhülle mir das wogende Gedränge,
Das wider Willen uns zum Strudel zieht.
Nein, führe mich zur stillen Himmelsenge,
Wo nur dem Dichter reine Freude blüht;
Wo Lieb' und Freundschaft unsres Herzens Segen
Mit Götterhand erschaffen und erpflegen.

Ach! was in tiefer Brust uns da entsprungen,
Was sich die Lippe schüchtern vorgelallt,
Mißrathen jetzt und jetzt vielleicht gelungen,
Verschlingt des wilden Augenblicks Gewalt.

What bond then can, in this century, unite the pure and noble Faust to such a fallen Practical spirit? — the bond of necessity only, the bond of money. Work or starve! says the Director to Faust. The latter has no objections to labour; he delights in the same; but now the Director says to him! You shall work as I wish! I will hear nothing of your artistic, your aesthetic, or your culture ideas! Nonsense all! Society is not inclined to be guided by your incomprehensible phantasies. You rather shall adapt yourself to the sentiments of society which desires something real for its money:

Man kommt zu schau'n, man will am liebsten sehn.
Wird vieles vor den Augen abgesponnen,
So daß die Menge staunend gaffen kann,

Da habt ihr in der Breite gleich gewonnen,
Ihr seyd ein vielgeliebter Mann.
Die Masse könnt ihr nur durch Masse zwingen;
Ein jeder sucht sich endlich selbst was aus.
Wer vieles bringt, wird manchem etwas bringen;
Und jeder geht zufrieden aus dem Haus.
Gebt ihr ein Stück, so gebt es gleich in Stücken!
Solch ein Ragout, es muß euch glücken;
Leicht ist es vorgelegt, so leicht als ausgedacht.
Was hilft's, wenn ihr ein Ganzes dargebracht!
Das Publikum wird es euch doch zerpfücken.

Dichter.

Ihr fühlet nicht, wie schlecht ein solches Handwerk sey!
Wie wenig das dem ächten Künstler zieme!
Der saubern Herren Psuscherei
Ist, merkt' ich, schon bei euch Maxime.

Director.

Ein solcher Vorwurf läßt mich ungekränkt;
Ein Mann, der recht zu wirken denkt,
Muß auf das beste Werkzeug halten.

Follow, oh Faust! the promptings of thy genius and thou shalt, despite thy splendid powers, live and die in misery as Schiller lived and died; thou shalt be buried like a pauper as he was buried! Study thy public, flatter its taste, — whet its appetite, thou shalt acquire the fortune of a Scribe, and be followed to thy grave by a mourning multitude! — Such is this modern time.

Mephisto, the spirit of action, is of such a puny nature, that he can be here referred to as quite in place, though were he of his natural importance he should have been discussed at the beginning of the prologue. Mephisto is in his present position indeed an ignoble character, or better said, he is no character at all. What is the subtle power which incites the audience, the director, and Faust? What is the principle which gives the impulse to the creating powers of the time, whether the production will grovel in absurdity, rise to the common-place, or soar to the sublime? — This will be found in Mephisto's reply to Faust as the latter would vindicate the majesty and might of Ideal genius.

Geh' hin und such' dir einen andern Knecht!
Der Dichter sollte wohl das höchste Recht,
Das Menschenrecht, das ihm Natur vergönnt,
Um deinetwillen freventlich verscherzen!
Wodurch bewegt er alle Herzen?
Wodurch besiegt er jedes Element?
Ist es der Einklang nicht, der aus dem Busen dringt,
Und in sein Herz die Welt zurückeschlingt?
Wenn die Natur des Fadens ew'ge Länge,
Gleichgültig drehend, auf die Spindel zwingt,
Wenn aller Wesen unharmon'sche Menge
Verdrießlich durcheinander flingt,
Wer theilt die fließend immer gleiche Reihe
Belebend ab, daß sie sich rhythmisch regt?
Wer ruft das Einzelne zur allgemeinen Weiße,
Wo es in herrlichen Accorden schlägt?
Wer läßt den Sturm zu Leidenschaften wüthen?
Das Abendroth im ernstesten Sinne glüh'n?
Wer schüttelt alle schönen Frühlingsblüthen
Auf der Geliebten Pfade hin?
Wer flicht die unbedeutend grünen Blätter
Zum Ehrenkranz Verdiensten jeder Art?
Wer sichert den Olymp, vereinet Götter?
Des Menschen Kraft, im Dichter offenbart.

Lustige Person.

So braucht sie denn die schönen Kräfte,
Und treibt die dicht'rischen Geschäfte,
Wie man ein Liebesabentheuer treibt.
Zufällig naht man sich, man fühlt, man bleibt,
Und nach und nach wird man verflochten;
Es wächst das Glück, dann wird es angesochten;
Man ist entzückt, nun kommt der Schmerz heran,
Und eh' man sich's versteht, ist's eben ein Roman
Laßt uns auch so ein Schauspiel geben!
Greift nur hinein in's volle Menschenleben!
Ein jeder lebt's, nicht vielen ist's bekannt,
Und wo ihr's packt, da ist's interessant.
In bunten Bildern wenig Klarheit,
Viel Irrthum und ein Fünkchen Wahrheit,
So wird der beste Trank gebraut,
Der alle Welt erquickt und auferbaut.
Dann sammelt sich der Jugend schönste Blüthe
Vor euerm Spiel und lauscht der Offenbarung,

Dann saugest jedes zärtliche Gemüthe
Aus euerem Werk sich melanchol'sche Nahrung,
Dann wird bald dieß, bald jenes aufgeregt,
Ein jeder sieht, was er im Herzen trägt.
Noch sind sie gleich bereit zu weinen und zu lachen,
Sie ehren noch den Schwung, erfreuen sich am Schein:
Wer fertig ist, dem ist nichts recht zu machen;
Ein werdender wird immer dankbar sehn.

There is no heart here and as much cultivation; there is, however, a thorough knowledge of society and a mockery of the same; there is nice commercial calculation as to the artistic bait best adapted to catch the feelings of the time. — This is the degraded condition to which modern taste has brought Mephisto, for he is what the time makes him.

It will not be marvellous that in such a situation Ideal Genius bitterly regrets the time of its Romanic and Gothic youth. Beautifully is the half civilized epoch described:

So gib mir auch die Zeiten wieder,
Da ich noch selbst im Werden war,
Da sich ein Duell gedrängter Lieder
Ununterbrochen neu gebar,
Da Nebel mir die Welt verhüllten,
Die Knospe Wunder noch versprach,
Da ich die tausend Blumen brach,
Die alle Thäler reichlich füllten!

The first part of this will be evident. The translation of that part beginning with "Die Nebel" may be thus made. "When the religious mists of the age still hid the sphere of rationalism from my mind's gaze, when there was the fair promise of natural politics, art, literature, etc., when I delighted to cull the fresh ideas of beauty which sprang spontaneously in every culture-seat of the fatherland".

Ich hatte nichts, und doch genug,
Den Drang nach Wahrheit und die Lust am Trug.
Gieb ungebändigt jene Triebe,
Daß tiefe, schmerzenvolle Glück,

Des Hasses Kraft, die Macht der Liebe,
Gieb meine Jugend mir zurück!

But modern society does not understand what Ideal Genius means by its youth, and cares not to know of the past. It lives for the present only; enough for it is the shallowness, worldliness, and sensuality of its narrow present. — Hear this heartless, shallow wit!

Der Jugend, guter Freund, bedarfst du allenfalls,
Wenn dich in Schlachten Feinde drängen,
Wenn mit Gewalt an deinen Hals
Sich allerliebste Mädchen hängen,
Wenn fern des schnellen Laufes Kranz
Vom schwer erreichten Ziele winket,
Wenn nach dem heft'gen Wirbeltanz
Die Nächte schmausend man vertrinket.
Doch in's bekannte Saitenspiel
Mit Muth und Anmuth einzugreifen,
Nach einem selbstgesteckten Ziel
Mit holdem Irren hinzuschweifen,
Das, alte Herrn, ist eure Pflicht,
Und wir verehren euch darum nicht minder.
Das Alter macht nicht kindisch, wie man spricht,
Es findet uns nur noch als wahre Kinder.

But Faust must set to work; for him there is no voice; the ideas of the moneyed classes have prevailed.

Director.

Der Worte sind genug gewechselt;
Laßt mich auch endlich Thaten sehn!
Indeß ihr Complimente drechselt,
Kann etwas Nützliches geschehn.
Was hilft es, viel von Stimmung reden?
Dem Zaudernden erscheint sie nie.
Gebt ihr euch einmal für Poeten,
So commandirt die Poesie.

The nature of the moneyed-classes has been described; it will not then be found surprising that the Director speaks thus:

Euch ist bekannt, was wir bedürfen;
Wir wollen stark Getränke schlürfen;

Nun braut mir unverzüglich dran!
 Was heute nicht geschieht, ist morgen nicht gethan;
 Und keinen Tag soll man verpassen.
 Das Mögliche soll der Entschluß
 Beherzt sogleich beim Schopfe fassen;
 Er will es dann nicht fahren lassen,
 Und wirkt weiter, weil er muß.
 Ihr wißt, auf unsern deutschen Bühnen
 Probirt ein jeder, was er mag;
 Drum schonet mir an diesem Tag
 Prospecte nicht und nicht Maschinen!
 Gebraucht das groß' und kleine Himmelslicht,
 Die Sterne dürfet ihr verschwenden;
 An Wasser, Feuer, Felsenwänden,
 An Thier und Vögeln fehlt es nicht.
 So schreitet in dem engen Bretterhaus
 Den ganzen Kreis der Schöpfung aus,
 Und wandelt mit bedächt'ger Schnelle
 Vom Himmel durch die Welt zur Hölle.

Poet! Faust! Goethe! how unworthy the task! Yet: there is hope for thee; thou art dismissed to thy study with the spirit of action.

With what spirit of action? A double spirit of action: Firstly, a Mephisto who represents the critical ideas of society; secondly, a Mephisto who incites Faust with an unutterable contempt and horror of this powerful body. Thus Faust is spurred to a double task: to gratify the wishes of those on whom he is dependent for material existence; and to satisfy the calls of his own cultivated feelings. He must work according to the wishes of those he hates, and at the same time vindicate his own genius in baffling, in mocking, and in exposing the ignorance and degradation of his time. — How is it possible to reconcile this double purpose in one work?

Faust thinks and ponders: — what difficulty cannot the ideal genius of a Goethe overcome? An idea which solves the dilemma leaps like a new-born Minerva from his brain:

To satisfy the public he writes a romantic work in the real and objective language which society understands;

to satisfy himself he gives this objective language an ideal and subjective signification which makes it the analysis of the former.

The objective tragedy he writes for money and the present time. — I have obeyed your behest, oh Master! This, fair public, is the sweet drink ye love! Ye have heaven and hell, moon and stars, fire and water, angels and peasants, birds and beasts, monkeys and heroes, emperors and devils, fools and astrologers, murder-scenes and love-scenes, etc. etc. A splendid mess! a glorious brew! Here, oh modern society is stuff for your gifted understandings! Oh, great man! great Goethe!

The objective tragedy has had an unparalleled success: soft hearts have melted; many tears been shed; the romantic and classic schools have been appeased; the mystic poetasters of the world have been inspired by it, but none have equalled it. — But all this refers to the first part of Faust only; the second part is nonsense and Goethe himself did not understand it.

The subjective tragedy was written for the future. — It also, in due time, shall have its unparalleled success.

Prologue in Heaven.

In the former prologue were portrayed the rational powers of humanity. They are the principles from which spring the real progress, the real achievements, the real civilization of time; besides these powers there are in truth no others of which we know.

But are these all the powers which dominate the existence of men? It is not so; besides the real world and its real powers there is an imaginary world and its imaginary powers. — For man the realities and mysteries of nature do not suffice; he must have his supernatural sphere.

This unreal world with its unreal powers are now to be described. The mighty influence which these exercise upon man in his daily life are so great that they are able

to make nature itself appear a vanity and an evil to a great part of society. — This fact renders a prologue in heaven as necessary as a prologue on the theatre for a due characterization of the powers which rule the course of human life.

This imaginary world and its powers are those which exist in belief only; all men nevertheless with few exceptions believe or have believed in these.

Heaven is the imaginary region where are believed to reign the imaginary spirits which rule the universe at large; heaven is the region universally understood under this appellation.

Its supreme spirit is the Hohe Herr, the perfection of practical genius. To him are imputed the creation of heaven, the universe, and all celestial and terrestrial beings.

We have seen symbolized under the planets, the real, the rational, and eternal principles of the human mind which render the existence of a civilized state possible. Here again man is not content with the reality, or rather, he ignorantly disowns it, and has got set up for his belief other imaginary powers to rule him. These exist for the world and yet are above it:

Raphael — conventional royal spirit.

Gabriel — — aristocratic spirit.

Michael — — ecclesiastical spirit.

While nature and all its parts live for eternal harmonious action and progress these spirits exist in an ideal sphere of their own to promote inaction, assumption, and ignorance, and to reverse natural law; that is, they live to satisfy the folly of a being so weak as man in general is.

These secondary spirits are believed to have been created each for a special department. What this is or what their associate's is, they dare not investigate, nor may they doubt as to the importance of the same for that would be their ruin — naturally. They have to exist in childlike belief and the more thoroughly they believe the more complete is their bliss. They were not created to doubt or investigate; they live for him who is supposed to have called

them into being and for the task prescribed by him. We are therefore to expect in their songs jubilant neither deep meaning nor irony, but expressions in accordance with such insipid beings. I shall also therefore not attempt to translate the same.

Raphael, the imaginary royal spirit, is attached to the reality and rationalism of monarchy, the sun; but whilst in the course of nature the reality rises and sets, appears and disappears, now blessing this people now that, the imaginary ideal maintains unchanged unchangeable its position.

Die Sonne tönt nach alter Weise
In Brudersphären Weltgesang
Und ihre vorgeschriebne Reise
Vollendet sie mit Donnersang.
Ihr Anblick giebt den Engeln Stärke,
Wenn keiner sie ergründen mag;
Die unbegreiflich hohen Werke
Sind herrlich, wie am ersten Tag.

Gabriel, is attached to the reality under conditions similar to those of Raphael.

Und schnell und unbegreiflich schnelle
Dreht sich umher der Erde Pracht;
Es wechselt Paradieseshelle
Mit tiefer, schauervoller Nacht;
Es schäumt das Meer in breiten Flüssen
Am tiefen Grund der Erde auf,
Und Fels und Meer wird fortgerissen
In ewig schnellem Sphärenlauf.

Michael describes the intellectual storms which its peace-loving disposition is obliged to behold. As the spirit of the church it cannot openly worship the sun but the hohe Herr.

Und Stürme brausen um die Wette,
Vom Meer auf's Land, vom Land auf's Meer,
Und bilden wüthend eine Kette
Der tiefsten Wirkung rings umher.

Da flammt ein blitzendes Verheeren
Dem Pfade vor des Donnerschlags :
Doch deine Boten, Herr, verehren
Das sanfte Wandeln deines Tags.

Zu Drei.

Der Anblick giebt den Engeln Stärke,
Da keiner dich ergründen mag;
Und alle deine hohen Werke
Sind herrlich, wie am ersten Tag.

The question now is, what is Mephisto, the strange Mephisto of this prologue? With the Archangels Mephisto has nothing to do; like theirs his creation is ascribed to God, although that also seems ironical, and he fills a subordinate position as they. Mephisto addresses himself directly to the Supreme spirit. Moreover, what is Mephisto doing in heaven? He is the mediator between the imaginary Herr and real men. — Mephisto is here the spirit of religious dogmatism,

It will thus be apparent why Mephisto is the declared and diabolic enemy of Faust a part of whose life-struggle is to place the heel of rationalism on the neck of this old serpent.

Why this enmity of Mephisto to Faust? Because this Mephisto heartless, reckoning, short-sighted, and presumptuous as he is, is nevertheless the guardian, the supporting pillar of heaven and all its inhabitants. Mephisto is conscious of this importance of his as we shall see in the prologue. — But why should such a vile spirit, as Mephisto is, seek to support Heaven? Because heaven is necessary for his earthly existence; if the imaginary world and its powers were not there, Mephisto's lucrative and powerful position amongst men would be lost. But does Mephisto believe in heaven and God? The query is hard to be answered: in a certain sense Mephisto conducts himself as if he were himself the Supreme power and merely suffered the existence of this spirit. But again Mephisto is a thoroughly heartless and ignorant spirit, — one feels

justified in concluding that after all Mephisto does believe in heaven but this as much on account of his limited as his low understanding.

Mephisto appears before the Lord in the spirit of prayer :

Da du, o Herr, dich einmal wieder nahst,
Und fragst, wie alles sich bei uns befinde,
Und du mich sonst gewöhnlich gerne sahst,
So siehst du mich auch unter dem Gesinde.

That the Lord approaches Mephisto or addresses him is simply an absurdity; nevertheless the spirit of dogmatism treats his imaginary Lord in this respect as he pleases.

Mephisto hereupon declares his utter inability to feel; he honestly lays bare his heart in the manner supposed to be most acceptable to the Lord. — It is not in his way to speak to or seek to move the heart:

Von Sonn' und Welten weiß ich nichts zu sagen,

"Of anything that is glorious, rational, or practical I can say nothing."

Der kleine Gott der Welt bleibt stets von gleichem Schlag,

And like the angels Mephisto knows how everything was from the very beginning of time.

Und ist so wunderbar, als wie am ersten Tag.

Ein wenig besser würd' er leben,

Hätt'st du ihm nicht den Schein des Himmelslichts gegeben;

Mephisto calls enlightenment the glance of divine grace; this should in his opinion be altogether denied him for in Mephisto's opinion man misuses it sadly.

Er nennt's Vernunft und braucht's allein

Nur thierischer als jedes Thier zu sein.

Mephisto regards the practical and rational man who will not be induced to forsake his natural sphere of think-

ing in a very ignominious manner; and scoffingly characterizes the highest human exertions after truth and beauty:

Er scheint mir, mit Verlaub von Ew. Gnaden,
Wie eine der langbeinigen Cicaden!
Die immer fliegt und fliegend springt,
Und gleich im Gras ihr altes Liedchen singt.

And moreover the rational man must investigate everything that comes in his way, which the indignant Mephisto thus designates:

In jeden Quark begräbt er seine Nase.

But it is not to be wondered at that Religious Dogmatism entertains such views and eternally complains of man.

Ist auf der Erde ewig dir nichts recht?

Mephistopheles.

Nein, Herr! ich find' es dort, wie immer, herzlich schlecht.

These modern men suffer Mephisto to exist and to retain all his powers, but their attention he does not much command, — therefore does he speak:

Die Menschen dauern mich in ihren Jammertagen;

Upon this the Lord refers to the redoubtable Faust.

Kennst du den Faust?

Mephisto would ignore the existence of any Ideal Genius unless such as appears so to his university eyes;

Mephistopheles.

Den Doktor?

But the Lord will not hear of any spirit so titled by Mephisto and whom he would bring forward as representative of his Ideal Genius.

Der Herr.

Meinen Knecht!

But that the natural Faust and not the titled Doctor should be the true servant of the Lord is to Mephisto a marvel; his dogmatism cannot comprehend it; therefore does he speak mockingly:

Fürwahr! er dient euch auf besondre Weise.

The struggles and aspirations, the mission and aim of Ideal Genius are something strange, mad, and unhallowed to Religious Dogmatism:

*Nicht irdisch ist des Thoren Trank noch Speise.
Ihn treibt die Gährung in die Ferne;
Er ist sich seiner Tollheit halb bewußt:
Vom Himmel fordert er die schönsten Sterne,
Und von der Erde jede höchste Lust,
Und alle Näh' und alle Ferne
Befriedigt nicht die tiefbewegte Brust.*

"This madman's source of intellectual life is not that of other men; he is half conscious of his divine frenzy; he seeks to bring within the grasp of his fellowmen the brightest spheres of rational enlightenment, as yet existing in the unattained distance alone*): he desires to realize whatever can afford the deepest and most rational joy; and neither the present nor the future satisfies his deepfeeling heart."

But the Lord understands Faust better and speculates on appropriating for his own advantage and glory the fruits of the ideas planted by Faust.

*Wenn er mir jetzt auch nur verworren dient,
So werd' ich ihn bald in die Klarheit führen.
Weiß doch der Gärtner, wenn das Bäumchen grünt,
Daß Blüth' und Frucht die künft'gen Jahre zieren.*

Mephisto does not understand Faust; neither does he understand the Herr, — that will already have been evident. It will not then be marvelled at that assuming ignorance

*) Goethe's opinion in respect to man and his rational struggles seems to be that man can understand enlightenment, but that he, a finite creature, can never grasp or rise to infinity.

should thus address him to whom is ascribed a knowledge of the future as of the present.

Was wettet ihr? den sollt ihr noch verlieren,
Wenn ihr mir die Erlaubniß gebt,
Ihn meine Straße sacht zu führen!

To this the Herr can have no objections.

So lang er auf der Erde lebt,
So lange sey dir's nicht verboten.
Es irrt der Mensch, so lang er strebt!

The Herr is indeed rational in the last line especially.

Mephisto is satisfied with the imaginary right accorded him. He further declares how he lives for living humanity and not for the dead. That is easily comprehensible. And what kind of spirits does he love best? The fresh, the rustic, the youthful ones; the much believing and non-investigating:

Am meisten lieb' ich mir die vollen, frischen Wangen,
Für einen Leichnam bin ich nicht zu Haus;
Mir geht es, wie der Katze mit der Maus.

And thus does he treat the confiding ones.

Der Herr.

Run gut! es sey dir überlassen!
Zieh' diesen Geist von seinem Urquell ab,
Und führ' ihn, kannst du ihn erfassen,
Auf deinem Wege mit herab.

Ideal genius and that especially in its youth is at thy mercy, oh Religious Dogmatism! Thou mayst induce him at first to debase the dignity of thinking humanity, to live like an irrational being amid the mouldering legends, the worthless dross of past ages; and thou mayst persuade him to enjoy thy pedantic stores instead of the bright enlightenment and fresh nature of present reality, yet wait,

Und steh' beschämt, wenn du bekennen mußt:
Ein guter Mensch in seinem dunkeln Drange
Ist sich des rechten Weges wohl bewußt.

Religious Dogmatism now believing it his right and his duty tells us what treatment Ideal Genius may expect from him in life; and the history of the world teaches us how diabolically Mephisto has kept his world at all times.

Wenn ich zu meinem Zweck gelange,
Erlaubt ihr mir Triumph aus voller Brust.
Staub soll er fressen, und mit Lust,
Wie meine Ruhme, die berühmte Schlange *).

Upon this the Lord declares to Mephisto that he also may freely appear in heaven wherever this may be.

Von allen Geistern, die verneinen,
Ist mir der Schalk am wenigsten zur Last.

The very presence of this negative spirit in literature is a means to promote intellectual cultivation. It is Mephisto, this base spirit of action, which urges Faust to wrestle with the dangers of the imagination and the mysteries of infinity:

Des Menschen Thätigkeit kann allzuleicht erschaffen,
Er liebt sich bald die unbedingte Ruh;
Drum geb' ich gern ihm den Gesellen zu,
Der reizt und wirkt, und muß, als Teufel, schaffen.

The Herr now turns to his three messengers;

Doch ihr, die ächten Göttersöhne,
Erfreut euch der lebendig reichen Schöne!
Daß werdende, das ewig wirkt und lebt,
Umfaß' euch mit der Liebe holden Schranken,
Und was in schwankender Erscheinung schwebt,
Befestiget mit dauernden Gedanken!

This then is the duty of these angels; to understand the signification of the same is left to the individual reader; of course he must expect no rational meaning.

We have in this passage however the reason why men allow or believe in the existence of the imaginary powers who limit and confound the reality of nature. Men use

*) The serpent symbolizes a human principle, but one irrational and degraded as this loathesome animal.

them as the physist uses the darkened glass to look at the sun, for his weak eyes are unable to support the full light of the reality, — with this important difference however that the physist uses the darkened glass knowingly, but the believer his belief unknowingly.

(Der Himmel schließt; die Erzengel vertheilen sich.)

We have just seen what Religious Dogmatism is in immediate relation to the Supreme Being; we are now to learn the worldly aspect of this spirit.

The tribute of respect paid by Mephisto to the Supreme Being under such circumstances is of a very dubious kind:

Von Zeit zu Zeit seh' ich den Alten gern,
Und hüte mich, mit ihm zu brechen.

In the second line he declares himself to be a mercantile or calculating principle only; for, he conceives the Divine Being not as wisdom, or truth, or love, but power alone, — Perhaps Mephisto esteems himself as something not inferior to divinity itself, — but who can clearly unravel the worldly nature of Religious Dogmatism.

Es ist gar hübsch von einem großen Herrn,
So menschlich mit dem Teufel selbst zu sprechen.

In which however Mephisto ignorantly, humbly, and devoutly acknowledges finally his reverence of the Supreme Spirit.

Mephisto in reality is from the beginning to the end an unconscious irony of Divinity itself.

Preliminary Remarks.

The first part of Faust is the tragedy of the middle-age. Its first scene is in the darkness of a cell; its last in the darkness of a dungeon. In its course there are from time to time glimpses of nature and natural light; but these are transient only. Gretchen is the supreme ideal of the Gothic age, Faust woos and wins his national love; by heart and womanhood she is his own; but her soul belongs to the church. Their union is beautiful, but it cannot last; it is conventionally an unlawful union, — struggling rationalism and childish belief. Yet their love can never die despite the horror of surrounding circumstances. — What hopeful fruit can spring from this connexion? the Gothic epoch has left us none. The natural bond which binds Faust to such an ideal must at length break; the situation crazes and destroys the Gothic ideal; Gretchen cannot outlive her time. For Faust a new era is rising; another ideal preparing; he must live for a new age. The spirit of action which can know neither pity nor remorse bears him away. "Thou art mine, oh Faust! thy blood, thy soul! Let the loved one I gave thee be lost! Judged by me, the never-resting, she is found a-wanting. Judged by the imagination, let her live for ever in the records of art! Her season of natural existence is past. Faust! hither to me! for thee a new age opens!"

The second part is the tragedy of modern time. It begins as the sun of natural enlightenment rises in the

fifteenth century; it closes at an epoch still distant from our present time.

The spirit of the middle-age is from its beginning to its end developed so nationally and connectedly that a figurative treatment of the same in dramatic form can be relished for itself as an independent tragedy. With the spirit of modern time this is different; here internal principles jar with one another as also the external, and again national and foreign influences are in strife; thus any figurative treatment of this time must assume a confused and heterogeneous character even as appears in the second part of the Faust tragedy. In this sense the first and the second part stands separately each for itself; yet Goethe desired to give an artistic introduction to the second part, to mark the relation which it bears to the first part. He has therefore in another prologue, which however he has not entitled as such, depicted clearly and beautifully the rational relation of mediaeval to modern time.

To this end we are introduced to Faust at the time he has taken the supreme place in the history of the world; he is lord of the Roman Empire. His character and signification are depicted in their reference to the culture of Italy. The ruling spirit of the introductory scene is that of the Hebrew religion, a spirit destined to conciliate barbaric Northern virtue with senile southern civilization. The night of classic time, the mediaeval night is gathering. The execution of the reconciliatory work is beneath the dignity of Ariel; he seemmons subordinate spirits to the task. The mediaeval night is divided into four periods as if corresponding to the four watches of superstitious but practical Rome: there is the Antique Christian, the Romanic, the Gothic, and the early Renaissance watches. The morn of rationalism then breaks apace with terrible warning. Ariel appears to introduce the same and dismiss her ministering spirits to a congenial sphere. Faust awakes; he speaks; he recognizes his new ideal to the realization of which his struggles in the new age will be directed.

With Faust's speech the prologue ends; the historic march of the tragedy begins.*)

Pleasant Neighbourhood.

Faust is in the pleasant seats of the Roman Empire, couched on a flowery sward**).

His great work is done; his long wanderings are over; he has taken his place on the ruins of the mistress of the world. Not for him are as yet the culture graces which surround him; they are crushed beneath his weight.

Ermüdet: he has been struggling for centuries against the might of Rome; at length he is victorious but weary.

Unruhig: he is in a strange and unaccustomed sphere.

He seeks to sleep: the repose of a long mediaeval night, the influence of nature and time is necessary to reconcile him to his new position. The light of a later age is required to enable him to appreciate this strange civilization and make it subservient to his Germanic genius.

Dämmerung: it is as yet the strange and melancholy twilight of ancient enlightenment.

Who is now the master-spirit of the situation? Who is to reconcile Faust to Roman culture and Roman culture to Faust? Ariel, the spirit of Christianity: he is the lion of God ordained to rescue Faust from the ulcering profanity and pestilential breath of the fallen empire.

There are other spirits present, but these are subordinate to, and dependant on Ariel.

His song is accompanied by Aeolian harps; that is,

*) I should advise that the reader now passed over to the scene, *Kaiserliche Pfalz*, with which the tragedy really begins. Later he can appreciate more easily what intervenes: the beautiful but difficult introductions to the tragedy.

**) *Blumige Rasen*: The Germans have overthrown the intellectual edifices of Rome and have thus asserted their natural spirit of equality. It is a flowery sward: the ruling institutions of Rome have been levelled and flowers only, the graces of literature and art are left.

the breath of nature plays freely, sweetly but inartistically and unconsciously, making melancholy music of its own with the existing art of the time. Accompanied thus, the spirit of Christianity declares itself to the world.

The early lyric song of Christianity will now be sung to the world. It is the epoch when Christianity is still in its pure simplicity and preached to the world in the divine spirit of Christ *).

Wenn der Blüthen Frühlingsregen
Ueber alle schwebend sinkt,
Wenn der Felder grüner Segen
Allen Erdgebornen blinkt,
Kleiner Elfen Geistergröße
Eilet, wo sie helfen kann!
Ob er heilig, ob er böse,
Sammert sie der Unglücksman.

“At the epoch of the early history of a people when the promises of a culture appear, arise ye subordinate spirits of religion! afford due consolation to ignorant but struggling man! Your mission is to lament his lot, to reconcile him to his situation, whatever his character may be”.

Faust, sunk in intellectual slumber, is unable to appreciate the personal mission of Ariel, who however cannot lower his high and holy nature to suit the wants of the time; yet, he can evoke his mediating spirits who are suited to accomplish his orders and prepare the Germanic mind for his own immediate influence; that is, apostles and church-fathers are now chosen to preach and tend the gospel in Germany **).

*) The blossom symbolizes the natural and vigorous but undeveloped principles of the Germanic nature which, falling on Roman intellectuality, are destined to fructify the same that a new culture may appear.

**) The foregoing is the requirement of culture; now appear the earliest fruits:

Wenn der Felder grüner Segen
Allen Erdgebornen blinkt.

there too the ministering spirits are to be up and doing.

Ariel now imbues his ministers with the ideas which are to guide them in their work and ordains the progressive measures of time in which this can be effected: This is the politic and planning spirit dictated under the spirit of Christianity which succeeded the first blissful gospel declaration.

On Ideal genius depends the progress of every country. If therefore its state is now described the condition of the country will be evident. — During the middle-ages then the Ideal genius of Germany is asleep during which time he is acted on by foreign influences as here described.

There are two kinds of elves white and dark each inhabiting regions and performing actions in accordance with their nature. These symbolize the spirits of the priesthood of the middle-age. To such religious spirits, evil and good as they are, whose domination is based on sleeping intellectuality, or childish fearful phantasy, and romantic superstition, are confided the education of mediaeval christendom.

Truthful and masterly is the picture of christianity and Germanism, with their relations to each other in the middle-age: The hero-life of Faust, his age of energy and action is past; his life-deed has been successfully accomplished; the time of mental repose has come. He rests, fettered as it were, by sleep; his individuality, his mental independence is lost. Sensuality is dormant; dreaming at best is allowed him*).

It is the Romantic era the commingling of Heathen-Germanic and Christian-Roman elements. Christian spiritualism reigns supreme; all is mystery, symbolic, and mysticism. — We shall now see more in respect to this.

The song of the Elves.

Ariel's command is:

Erst sinkt sein Haupt auf's kühle Polster nieder!

*) To understand the full signification of the rational principle denoted by elves we only require to consider the relation which the mythic elf bears to man.

"Deprive Faust of the power of self-government! move him to place his head to seek his repose on heartless ecclesiastical and feudal government.

On this the Genius of Early Christian Art is declared.

Wenn sich lau die Lüfte füllen
Um den grünumschränkten Plan,
Süße Düste, Nebelhüllen
Senkt die Dämmerung heran,
Lispelt leise süßen Frieden,
Wiegt das Herz in Kindesruh',
Und den Augen dieses Müden
Schließt des Tages Pforte zu!

"When impulses, antagonistic to mental activity, affect the national mind, when sense-seducing notions and mysticism (symbols, emblems, allegories) arise, bring on the twilight of enlightenment! whisper soft peace, cradle the seat and centre of national life in childhood's rest, shut out from the eyes of this weary giant-spirit the source of natural and rational enlightenment."

The Genius of the Romanic period.

Ariel's command: for it is the spirit of Christianity which orders the onward march of middle-age culture.

Dann badet ihn im Thau aus Lethe's Fluth!

Adapt him for his new state by saturating his mind with such religious ideas as will efface in him all knowledge of the good, the true, and the beautiful, as effectually as if he were bathed in that unnatural and horrible current of ancient feeling, which classic Greece imagined between the fair and real and frightful and imaginary realms.

Nacht ist schon hereingesunken,
Schließt sich heilig Stern an Stern;
Große Lichter, kleine Funken
Glitzern nah und glänzen fern;
Glitzern hier, im See sich spiegelnd,
Glänzen droben klarer Nacht;
Tiefsten Ruhes Glück besiegelnd,
Herrscht des Mondes volle Pracht.

"It is the season of deepest ignorance; centres of ecclesiastic government, enlightened for such times, appear, (the seats of ecclesiastic government established throughout Europe); rational yet ecclesiastic sources of enlightenment (cloisters) sparkle *) near and shine afar; they serve at least to embellish the darkness of the national sentiment and ideality; papal government, guaranteeing the bliss of mediaeval repose, reigns in its most full and useful splendours."

The Genius of the Gothic period.

Ariel's promise: "the dormant spirit, the crampstiffened members of national life assume a more living appearance towards the approach of the natural and enlightened age."

Schon verloschen sind die Stunden,
Hingeschwunden Schmerz und Glück:
Fühl' es vor, du wirst gesunden,
Traue neuem Tagesblick!
Thäler grünen, Hügel schwellen,
Buschen sich zu Schattenruh';
Und in schwanken Silberwellen
Wogt die Saat der Ernte zu.

"The transitional epochs are already past; the pain, the joy of thy first unnatural position have vanished; already thou mayst feel a return to healthy nature; trust to the foreboding tokens of the coming enlightenment! The seats of national production are already fair with early intellectual promise; the characteristics of national character appear, the shadowy features too; mediaeval culture, in its late Gothic art, already betokens that it is ripe for the rational sickle of the new age."

*) So uncertain and weak is their enlightenment, and yet it is visible and welcome.

The Genius of Early Renaissance Art.

Ariel's command: "fulfil the fairest duty of the elves! restore Faust to the true and holy light of nature."

It was above all things the ecclesiastical subjection of art which led to its liberation.

Wunsch um Wünsche zu erlangen,
Schaue nach dem Glanze dort!
Leise bist du nur umfassen;
Schlaf ist Schale, wirf sie fort!
Säume nicht dich zu erdreisten,
Wenn die Menge zaudernd schweift!
Alles kann der Edle leisten,
Der versteht und rasch ergreift.

"To attain wish after wish look yonder to the dawning light of nature! Ideal Genius of Germany! thou at but feebly shackled; away with the unworthy fetters of dormancy and ignorance! Hesitate not, if the base multitude pauses and fears! Everything can be accomplished by the noble spirit who, understanding his time, promptly and vigorously acts."

Ungeheures Getöse verkündet das Herannahen der Sonne;
that is:

Terrible tumult now announces the rise of rational and natural principles of enlightenment and government. — This tumult is that of the struggles and wars preceding the establishment of solid and rational constitutions in Europe: the Turks; the Swiss; France under Louis XI.; England under Henry VII.; Spain under Ferdinand and Isabella. This tumult further refers to the deadly and bloody efforts of the church to suppress the rising enlightenment of the time in art, science, religion, and philosophy.

Ariel now in person proclaims the advent of the new age:

Horchet horcht! dem Sturm der Horen *),
 Tönend wird für Geistesohren
 Schon der neue Tag geboren.
 Felsenthore knarren rasselnd,
 Phöbus' Räder **) rollen prasselnd:
 Welch Getöse bringt das Licht!
 Es trommetet, es posaunet;
 Auge blinz und Ohr erstaunet;
 Unerhörtes hört sich nicht.
 Schlüpfet zu den Blumenkronen,
 Tiefer, tiefer, still zu wohnen,
 In die Felsen, unter's Laub ***)!
 Trifft es euch, so seyd ihr taub.

"Hark, hark to the storming ministers of intellectuality! The enlightened may already mark the advent of modern time. The dogmatic doors of the church, the barriers to light, are irresistibly thrown open, but groaning and howling on their rusty hinges. Science appears advancing on wondrous arts. What tumult, what storms enlightenment brings! It rouses to revolution and war; the mind's eye is dazzled; its ear astonished. Such tidings such sounds, yet unheard in the history of the country, are not for you, denizens and spirits of a darkened age. Priests, away from this! Seek refuge and authority in the rustic culture, among the confiding understandings of the unlettered! To enjoy the rising enlightenment would be your destruction."

This is the beginning of modern time as proclaimed by Wycliffe, Huss, and Luther; by Columbus, de Gama, and Guttenberg; it is the appearance of personal and national subjectivity; it is the downfall of the church and chivalry; the subjection of independent aristocracy; it is

*) The Horen denote the Ideal Humanists who introduce the new age.

**) These are the essentials of intellectual communication and progress: printing, engraving, post, marine adventure, etc.

***) In die Felsen unter's Laub'; that is a rational and practical but inartistic body, beautiful and enveloped by rustic ideas: it is, for example, a rustic church.

the rise of the third estate from the social and intellectual slavery of the past, the rise of that estate for whom the sun shines; it is the spread of commerce and its attendant cultivating principles; it is the extension of universities and the liberation of enthralled intellectuality.

It is now the moment when the genius of the European nations has for weal or for woe to declare its capacity and decide its future condition. The warning has already been given:

Alles kann der Edle leisten,
Der versteht und rasch ergreift.

We are now to see in what manner Faust avails himself of this momentous epoch. — We are to learn what his nature is; what are the circumstances in which he is placed, whether subjected to a wholesome practical restraint as is absolutely necessary for the development of a country, or whether directed by no practical spirit, he is at liberty to lead the national mind according to his own wild and phantastic caprices.

Faust's Soliloquy.

During the middle-ages German Ideal Genius slept, that is, it had no free-will of its own. What little it effected was dictated by spirits foreign to itself; yet the knightly and especially the ecclesiastical powers then in force were of a practical nature, and compelled Faust to work for their glory and his own.

At length a time comes when German Ideal Genius awakes to a consciousness of its powers, and, contrary to its position in the past age, it now becomes its own master. This is, however, neither fortunate for Faust nor Germany. It was discussed in the prologue what situation is most conducive for the true development of Ideal Genius; here and in the tragedy we shall find it not only guiding itself but also Practical genius, an ominous security for the progress of its fatherland.

The ideal spirit which now appears in Germany belonged to no particular party, but to many antagonistic parties; it is an isolated spirit which produced no great resolution in the politics or literature of its fatherland; it is therefore now brought before us as standing alone: —

The appearance of the new age in Christendom is described.

Des Lebens Pulse schlagen frisch lebendig,
Aetherische Dämm'ung milde zu begrüßen;
Du Erde warst auch diese Nacht beständig,
Und athmest neu erquickt zu meinen Füßen,
Beginnest schon mit Lust mich zu umgeben:
Du regst und rührst ein kräftiges Beschließen,
Zum höchsten Daseyn immerfort zu streben.
In Dämmerchein liegt schon die Welt erschlossen,
Der Wald ertönt mit tausendstimmigem Leben,
Thal aus, Thal ein ist Nebelstreif ergossen,
Doch sinkt sich Himmelsklarheit in die Tiefen.
Und Zweig' und Aeste, frisch erquickt, entsprossen,
Dem duft'gen Abgrund, wo versenkt sie schliefen!
Auch Farb' an Farbe klärt sich los vom Grunde,
Wo Blum' und Blatt von Zitterperle triefen:
Ein Paradies wird um mich her die Runde.

"The pulses of national life beat fresh and vigorous to greet the dawn of modern enlightenment. German people (third estate)! thy long mediaeval sleep has fixed thy former wandering spirit. A new soul inspires thee."

Du regst und rührst ein kräftiges Beschließen,
Zum höchsten Daseyn immerfort zu streben.

"In every intellectual, social, and political sphere of Christendom rising enlightenment is struggling with the fading darkness of the past age. A thousand natural sounds begin to cheer the old culture life. Religious mists still obscure the seats of industry, yet the ideal horizon*) is clearing. And every branch of national culture, newly revived, has abandoned its mediaeval principle of isolated,

*) Tiefe is that which has an ideal beginning but no end at least no visible end.

ignorant freedom in which its energies lay chained in unfruitful dormancy. National and individual character declares itself more and more, and social graces and ideas appear bright with sentiment. A paradise is gathering round me."

The great and important changes effected in Christendom at this time; in what manner Faust regards them.

"Look to the champion states of Europe! England, France, Portugal, Castile, and Arragon, proclaim already that the solemn season of constitutionality has come; they are allowed early to enjoy the eternal light which later descends to Germany. Switzerland and the Republics of Northern Italy appear in new splendour and individuality; gradually the rational enlightenment descends, it appears in my own fatherland — and, alas! dazzled already, I must turn away from the insupportable glory of rational enlightenment*), my mental sight aching with its power."

How Faust understands his position allowing in passive reflexion the great, the ominous moment, when action alone has value, to pass.

"Thus then comes the longed-for time, attained by centuries of preparation. From forth the eternal region of ideality bursts overpowering enlightenment. It was desired to light the torch of reason, an unnatural war overwhelms us, — what a war**)! Is it love, is it hate, which folds us in its fiery coils? — which makes us bless yet curse the new enlightenment — so that appalled we turn in reflexion to our primitive condition, to hide ourselves from the present horrors in dreams of a freedom and peace ascribed to our barbaric condition."

*) Referring to the unfortunate position of the German empire to its own constituents; to the Italian Republics, to France, to Bohemia, to the sinking of the Hasna.

***) The wars here referred to were those taking place in every part of Europe, towards the end of the 14th cent., or the beginning of modern time; among these the chief were Copenhagen taken by the Hanseatic Bond in 1369; Adrianople taken 1360; Wenzel thrice deposed; Sempach; Bajazeth; Timur.

In which Faust declares that his future career will, instead of being practical and for the good of his fatherland, be directed to the ideal only; the religious political ideal which is to attract his attention is seen; whilst hereby demonstrating his own unfitness for political action, there is seen his incapacity to judge that of others.

"Far from me then, symbol of rational constitutional-ity! With increasing joy to thee I turn my gaze chainless, destructive religious *) stream that thunders wantonly over everything practical and rational, rushing forth again in a thousand boiling fermenting religious forms, while high in ideality it casts its metaphysics to float in evanescent beauty. Yet how glorious rising from the storm appears the political religious phantasm **), now clearly portrayed, now melting into ideality again and spreading around entrancing hopes."

Der spiegelt ab das menschliche Bestreben.

"Consider it more accurately and thou wilt find that in the coloured reflection of the evanescent ideal we have the intellectual life of Germany."

Ihm finne nach und du begreifst genauer,
Am farb'gen Abglanz heben wir das Leben.

*) National sentiment was at this time religious.

**) This is the ideal which Sickingen finally attempts to realize.

Imperial Palace.

With the scene in the imperial palace the tragedy commences.

In this scene the condition of Germany during the sway of the house of Luxemburg is described. On this follows, as in an episode, the history of the rise of English Civilization; it occupies that part of the tragedy which should treat the history of the Hussite Wars; it is so artfully inserted that there seems to be no interruption to the main theme. The scene succeeding this introduces Germany under the house of Habsburg, and is preceded by a retrospective glance at the period passed over. The first act terminates with the outbreak and catastrophe of the peasant war in 1525.

I have here given dates as shall likewise be done throughout. It may however be remarked that there are events which cannot be accurately fixed, thus for example the beginning of modern time.

The first scene depicts the history of one of the most hopeful periods of German history. Since the crusades had given the first grand impulse to manufactures and commerce the people began to waken more and more from mediaeval lethargy. Flourishing towns gradually rose throughout the country; these fostered arts and cultivated a spirit of humanity before which ecclesiastical and feudal power lost their ascendancy. External circumstances brought foreign learning into the land; the universities sent forth their

scholars to combat a sensual and ignorant clergy; and peace-loving citizens by means of their inventions were able to brave the material force of arbitrary might. — Thus at length der kaiser gelangt auf den Thron; that is, the people individually and collectively have arrived at a knowledge of their worth, their rights, and their power; the higher and lower nobility must recognize them; and they are officially acknowledged by the state and princes. With this important event, modern time begins; with this fact Goethe begins his tragedy.

The Mephisto of this scene is the satiric and common-sense spirit of the Eulenspiegel; it is the spirit of the humanists; of the science and art of Italy. Mephisto thus represents a spirit antagonistic to an insufficient government in all its parts; to the overweening and arbitrary power of the church and nobility; to the bloody and robber distribution of justice; to the former cruel and warlike spirit of the people; to the slavery of the peasantry; to the superstitions, mysticism, credulity, to the brutal customs and to the gross sensuality of the middle-age. Mephisto is here the true friend of the emperor; he rallies the short-sightedness and insufficiency of the government; he exhorts the kaiser to be what Practical Genius should be and do what Practical Genius should do; he inculcates how the country can be made great, rich, and prosperous.

Imperial palace: it is the national palace, the constitution, the state itself; not any particular hall, but there wherever the whole practical spirit of the country finds it convenient to dwell.

The state-council is in attendance on the kaiser: this is more particular, for it includes every official of the empire of which the Emperor is nominally the first; they are all in attendance on the practical spirit of the realm.

Trumpets, oh yes! and drums, military bands, state-prisons, infantry, cavalry too if ye like; they are all there for the honour and glory of the Practical Spirit which ordained that they should be.

Courtiers of every kind, splendidly dressed, all at discretion; whatever costumes, or orders, or titles belonged to the time; they are all bound knowingly or unknowingly to acknowledge the Practical Spirit which realized them.

The emperor ascends the throne; it is however for the first time since a thousand years. Goethe intentionally left this unnoticed. At his right hand the spirit of Didactics or of Education takes his place.

Thus generally does the emperor in spirit address his assembled court.

Ich grüße die Getreuen, Lieben,
Versammelt aus der Näh' und Weite. —

The emperor has confidence in his government, his army, and officials; he calls them the true and loving ones. We shall be able to form an opinion regarding all this soon.

Den Weisen seh' ich mir zur Seite,
Allein wo ist der Narr geblieben?

An official spirit of education and an official spirit of literature are both essential to the comfort and well-being of the German people; without these at its side its Practical Spirit feels itself unqualified for undertaking any kind of business. It cannot and shall not stand for itself nor act for itself, as behoveth a national spirit, but must have supports.

Two Junkers are in immediate attendance on the emperor: the spirits of the nobility and prelacy; these have in fact just vacated the throne which the emperor for the first time occupies. — During the middle-ages it was the former of these Junkers which chiefly cherished and supported the Narr, the spirit of literature; but as this patron sank in importance and value and developed in ignorance and sensuality the patronized spirit sank also in worth.

What is the nature of this literature?

Todt oder trunken? Weiß man nicht —

that is, a spirit surfeited with mysticism and religionism; and the style in which it declares itself is as unwieldy and unnatural; it is a *Settgewicht*: that is, any kind of poetic perfection of form no longer exists.

The Narr has descended from the throne with his Junker; the age of the Minnesang was past; but endeavouring to adopt himself to circumstances he is ready to compose Meistergesänge. He looks to the people for support, and in truth the people seeks to retain a continuation of the spirit and form of its old lyric poetry, as we saw above. He therefore endeavours to follow the new spirit as it mounts to the supreme position of modern times, while his former protectors look on unheedingly. This is however beyond his power, — it is not clumsy, artificial, and irrational Meistergesang which is now to hold the literary post of honour.

Of this we are informed by the *Zweiter Junfer*, the spirit of Prelacy. The spirit had coped in power with that of the nobility in the middle-ages, but it also has fallen. It manifests no regret that the spirit of national literature should have sunk so low; it does not endeavour to raise it to importance; its attention is occupied with a new and startling apparition, a new fool.

Who it is, neither he nor his priestly guards know; yet instinctively they endeavour to stop his way by means of the worldly power of their satellites presented in the form of the cross.

Die Wache hält ihm an der Schwelle

Kreuzweis die Hellebarden vor. —

Da ist er doch, der kühne Thor!

Mephisto kneels to his future patron the people for support and at once declares himself.

Was ist verwünscht und stets willkommen?

Was ist ersehnt und stets verjagt?

Was immerfort in Schutz genommen?

Was hart gescholten und verklagt?

Wen darfst du nicht herbeiberufen?

Wen höret jeder gern genannt?

Was naht sich deines Thrones Stufen?

Was hat sich selbst hinweggebannt?

The new spirit is satirical: it is especially directed against the nobility and its pretensions of every kind and against the clergy; but it does not confine itself to these two directions: it bitterly attacks the weaknesses and follies of the people. The solution of the riddle is his own name; but that in the same manner that Till Eulenspiegel was entitled a fool. Moreover, that Mephisto speaks in this enigmatical manner is in keeping with the delivery of the earliest satire of the age; for, it dared not at first openly declare itself, — it was too keensighted to expose itself thus foolishly. It spoke darkly, yet nevertheless it made its power felt, and thus attracted the attention of the age.

But the kaiser has no time for occupying himself with such delicate questions; that is the affair of his officials.

Mein alter Narr ging, fürcht' ich —

“The former literature occupied itself, I fear, with most unpractical and irrelevant subjects”.

In every case the spirit of Eulenspiegel acquires the confidence of the people, and is called to occupy the left hand post at the throne, that is, the place of adviser. The people, it is true, understands neither his nature nor intention; that however it holds is not its concern. It is for the government officials to determine such matters.

Yet such a spirit as that of Eulenspiegel does not attain this important post in the country without an attendant cry of ill-feeling. What new and corrective principle can at any time become a national power without exciting the anger of those who have indeed cause to wish it ill? Those who thus cry, and whose cries are to be disregarded, are the rabble, whether they belong to the aristocratic, or official, or popular classes, or all of them.

The rabble, as is generally the case, describes very aptly the new spirit:

Ein neuer Narr — zu neuer Pein! —
Wo kommt er her? — Wie kam er ein? —
Der alte fiel — der hat verthan. —
Es war ein Faß — nun ist's ein Span.

The fallen literature with its artificial and clumsy style was a mere receptacle for intoxicating and sensual influence; the spirit of the new literature has a natural form, but one which is adapted not for rude blows but for striking smartly and bitterly; a spirit which will not break, but bend and rebound.

We are gradually to become acquainted with the nature of the practical spirit of Germany, or of the German people itself. — Whilst Germany is a prey to the wildest disorders, whilst its present salvation and future dignity depends on action, immediate and decisive, whilst the empire is being robbed and conquered and dislocated the kaiser, like a titled Sigmund, is calm and content and hopeful:

Und also, ihr Getreuen, Lieben,
Willkommen aus der Näh' und Ferne!
Ihr sammelt euch mit günstigem Sterne;
Da droben ist uns Glück und Heil geschrieben.

It is an unpatriotic spirit which sacrifices everything to personal interest, a slovenly spirit which will submit to no exertion unless conducive to its isolated advantage. Chiefly intent on frivolous enjoyment it cannot understand why one should trouble himself with business of any kind. For this spirit the world is a great Carnival:

Doch sagt, warum in diesen Tagen,
Wo wir der Sorgen uns ent schlagen,
Schönbärte mummen schänzlich tragen
Und Heitres nur genießen wollten,
Warum wir uns rathschlagend quälen sollten?

And thus he finally resolves to occupy himself with the affairs of the country;

Doch weil ihr meint, es ging' nicht anders an,
Geschehen ist's, so sey's gethan!

Now begins a systematic representation of the supreme powers of the German Empire. Goethe preserves these characters from the beginning to the end of the tragedy with no virtual change.

The Chancellor or the Conventional Emperor addresses himself, and not the real kaiser or the practical spirit of the nation; likewise wherever he appears he addresses his imperial self in noble soliloquy; he ignores the reality of majesty.

In the present scene the Conventional Emperor has still something like power: he speaks the first and longest, which is not unimportant. As for action we hear nothing of it, nor any promise of it.

It will be seen by careful observation that the speeches of the Kanzler, the Heermeister, and the Schatzmeister are to be taken in their literal signification; they bear no second translation, — They give a description of the country at the time:

Die höchste Tugend, wie ein Heiligenschein,
Umgiebt des Kaisers Haupt; nur er allein
Bermag sie gültig auszuüben:
Gerechtigkeit! — Was alle Menschen lieben,
Was alle fordern, wünschen, schwer entbehren,
Es liegt an ihm, dem Volk es zu gewähren.
Doch ach! was hilft dem Menschengestalt Verstand,
Dem Herzen Güte, Willigkeit der Hand,
Wenn's fieberhaft durchaus im Staate wüthet,
Und Uebel sich in Uebeln überbrütet?
Wer schaut hinab von diesem hohen Raum
In's weite Reich, ihm scheint's ein schwerer Traum,
Wo Mißgestalt in Mißgestalten schaltet,
Das Ungesetz gesetzlich überwaltet,
Und eine Welt des Irrthums sich entfaltet.
Der raubt sich Heerden, der ein Weib,
Kelch, Kreuz und Leuchter vom Altare,
Berühmt sich dessen manche Jahre
Mit heiler Haut, mit unverletztem Leib.
Jetzt drängen Kläger sich zur Halle;
Der Richter prunkt auf hohem Pfühl;
Indessen wogt, in grimmigem Schwallen,
Des Aufruhrs wachsendes Gewühl.

Der darf auf Schand' und Frevel pochen,
Der auf Mitschuldigste sich stützt,
Und Schuldig! hörst du ausgesprochen,
Wo Unschuld nur sich selber stützt.
So will sich alle Welt zerstückeln,
Vernichten, was sich gebührt;
Wie soll sich da der Sinn entwickeln,
Der einzig uns zum Rechten führt?
Zulezt ein wohlgesinnter Mann
Neigt sich dem Schmeichler, dem Bestecher;
Ein Richter, der nicht strafen kann,
Gesellt sich endlich zum Verbrecher.
Ich malte schwarz, doch dichtern Flor
Zög' ich dem Bilde lieber vor.

He describes; he pauses, — we expect some decision; he is an official whom the kaiser has placed to guarantee the peace of the land; but he is passive formality alone. — And thus he finishes.

Entschlüsse sind nicht zu vermeiden;
Wenn alle schädigen, alle leiden,
Geht selbst die Majestät zu Raub.

The Heermeister spirit of the Military or Executive power of the German empire now speaks. Heermeister is a title which did not exist in Germany; that is, it existed in reality as much as the other effective powers.

The Schatzmeister, spirit of the Civil Power describes in his turn his own situation.

The Marschall, spirit of the Church, now depicts the condition of the established religion. Before translating his address it may be well to note shortly the condition of the Church at this time:

Anything like religion or intellectuality no longer belonged to the church. Christianity had been degraded to object materialism. At one time two and three popes were in existence. The dignities of the church were no longer open to the clergy at large, but confined to the nobility alone; and for the richest posts the proof of nobility was required. The several Clerical grades were as absolutely separated as were the princely, noble, and

burgher estates. The clergy itself was divided by hatreds and feuds; between the different monastic orders in one town violent conflicts frequently took place of such a kind that the municipal authority was obliged to intervene. Prudence, understanding itself seemed to have left them. Prelates, priests, monks, and nuns vied with each other in sensual and inhuman excesses. Their sinful extravagances were supported by the incredible church possessions, by the tithes, the surplice-fees, simony, the sale of indulgences and relics; yet immense as these were, they were not enough for the support of the church.

Welch Unheil muß ich auch erfahren!

Wir wollen alle Tage sparen,

Und brauchen alle Tage mehr;

Und täglich wächst mir neue Pein.

Or, in spite of the immense powers and possessions of the church pompous display, disorderly management, and the fierce spirit of the time have reduced the church to the utmost difficulties. It wishes to economize, yet daily it requires more to provide for the licentious wants of insatiate Rome, and to stifle the heretics who are daily becoming more troublesome.

Den Köchen thut kein Mangel wehe;

Wildschweine, Hirschen, Hasen, Rehe,

Welschhühner, Hühner, Gänse und Enten,

Die Deputate, sichere Renten,

Sie gehen noch so ziemlich ein;

Jedoch am Ende fehlt's an Wein.

There is no longer either intellectuality or religion in the church; thus it no longer requires for its support rational principles. It needs only such irrational and animal qualities as are here mentioned. The cook, that is, the ruling spirit of the universities and cloisters, thereupon prepares them for the service of the church.

Jedoch am Ende fehlt's an Wein.

Only there is at length wanting that material spirit

which inflames to fanaticism, intoxicates to holy inhumanity, and maddens to sacred crime.

Wenn sonst im Keller Faß an Faß sich häufte,
Der besten Berg' und Jahresläufte,
So schlürft unendliches Gefäufte
Der edeln Herrn den letzten Tropfen auß.

“Formerly the ecclesiastical vaults (churches, monasteries, books, wherever the religious spirit is kept in store) held the richest and oldest supplies of this spirit indispensable to a church like Rome, but the prelates have revelled in it till the supply is at an end”.

Der Stadtrath muß sein Lager auch verzapfen;
Man greift zu Humpen, greift zu Napsen,
Und unter'm Tiſche liegt der Schmauß.

that is, — the conduct of the clergy, and monks among themselves has been so reprehensible, that the municipal authority has been obliged to intervene with its armed power; and this has further contributed to expose the irreligion and barbarity of the ecclesiastics, and thus to ruin their influence among the people.

Nun soll ich zahlen, alle lohnen;

Under such circumstances the spirit of the church must still be prepared to meet all rational calls *).

Der Jude wird mich nicht verschonen,

“The rational but selfish and one-sided understanding will not spare me; it now purchases in advance, at a rate so cheap that it is ruinous to the church, the absolution

*) It will be understood that the Marschalk like all the characters throughout the tragedy speaks in the conventional language, which at all times conceals and varnishes the reality. But by giving at the same time a secondary signification to the language Goethe makes it the analysis of the conventional language; as we now see in my translation. Yet it is always to be understood, as before remarked, that the characters use the conventional language.

for all crimes, and crimes and obscenities still to be committed”.

Die Schweine*) kommen nicht zu Fette**),

“The priests and believers no longer attain the necessary degree of grovelling superstition and belief”.

Verpfändet ist der Pfuhl im Bette,
Und auf den Tisch kommt vorgegessen Brot.

“The religious securities which the church affords, the seats in heaven, etc., are already pledged; the people’s sins, the ecclesiastical bread***) of life, are consumed by us before they have been committed”.

Such then is the condition of Germany at this time.

So serious have been the recitals that the emperor actually reflects for some time; but then considers it most expedient to regard the whole in a jocular manner.

Sag’, weißt du Narr nicht auch noch eine Noth?

Upon which Mephisto gives a splendid specimen of his powers; the bitterest sarcasm seems a well-timed compliment to the titled Councillors.

Ich keineswegs. Den Glanz umherzuschauen,
Dich und die Deinen! Mangelte Vertrauen,
Wo Majestät unweigerlich gebeut,
Bereite Macht Feindseliges zerstreut,

*) Fat is the effect of indolence and material cultivation; it symbolizes Superstitious belief.

**) It is the pig which of all animals abounds in fat; it is the pig which is marked by the Marshall’s tenderest solicitude; it symbolizes the believer of this time.

But there are two kinds of pigs; the wild and domestic pig. The former is a ferocious and dangerous animal, yet affords good eating when caught, that is converted or brought under the power of the church. — It symbolizes the irrational but independent spirits who lived and thought at will; scholars, robber-knights, etc.

***) Bread is in all lands of one kind; that which is produced from the essential culture of the land, — it is here the sins of the people, or the necessity of priestly existence.

Wo guter Wille, kräftig durch Verstand,
Und Thätigkeit, vielfältige, zur Hand?
Was könnte da zum Unheil sich vereinen,
Zur Finsterniß, wo solche Sterne scheinen?

The multitude, as is to be expected, understands the point of the speech as little as the Councillors. Mephisto has in the meantime gained for himself a degree of signification; he will now take advantage of his new position for the benefit of the country.

“Where is there not something wanting in the world? One needs this another that, but here in Germany the means*) are wanting to obtain powers necessary for the very existence of the land. These means, it is true, cannot be obtained from the existing social basis and imperial**) constitution on which ye trample at pleasure. Yet true wisdom can produce what is unknown to you: a worthy social and political condition. This shall be found by a research into the nature of natural and consolidated government and law, — and these are ideas and examples of rational prudence, steadfast courage, unflinching toil. And do you ask me who is to realize such sterling virtues and ideas in the people?”

Begabter Mann's Natur und Geisteskraft.

The conventional Emperor hereupon declares himself as the mouthpiece and defender of mediaeval ignorance

*) As Mephisto understands Money it denotes those national and practical qualities by which Germany can be freed from its difficulties. These qualities are to be produced by

Begabter Mann's Natur und Geisteskraft.

It is qualities, whatever they may be, which will end the unhappy condition of Germany as described by the Councillors, and give it a worthy position amongst the European States. But the Councillors do not understand money in the same sense — these wish to maintain their ruling position. This also through the emperor's slovenliness and short-sightedness is hereafter effected by Faust and a new Mephisto.

**) Estrich, that on which one walks; it denotes the German social system and imperial constitution, etc. of the time.

and superstition; he divulges the ideas which were and are the basis of imperial and royal conservatism.

This speech as before admits of no translation; it is to be understood literally.

Natur und Geist — so spricht man nicht zu Christen:
Deshalb verbrennt man Atheisten,
Weil solche Reden höchst gefährlich find.
Natur ist Sünde, Geist ist Teufel;
Sie hegen zwischen sich den Zweifel,
Ihr mißgestaltet Zwitterkind.
Unß nicht so! — Kaisers alten Landen
Sind zwei Geschlechter nur entstanden;
Sie stützen würdig seinen Thron.
Die Heiligen sind es und die Ritter;
Sie stehen jedem Ungewitter
Und nehmen Kirch' und Staat zum Lohn.
Dem Böbelsinn verworr'ner Geister
Entwickelt sich ein Widerstand;
Die Ketzer sind's! die Herrenmeister!
Und sie verderben Stadt und Land.
Die willst du nun mit frechen Scherzen
In diese hohen Kreise schwärzen;
Ihr hegt euch an verderbtem Herzen;
Dem Narren sind sie nah verwandt.

Mephisto's reply to this is bold and bitter; he may dare this, for the Emperor is powerless and the people protect him; and are moreover dissatisfied with the Imperial sway as their words testify.

Dadurch find unsre Mängel nicht erledigt.
Was willst du jetzt mit deiner Fastenpredigt?
Ich habe satt das ewige Wie und Wenn;
Es fehlt an Geld; nun gut, so schaff' es denn!

To attain a happier condition in Germany Mephisto first demands that the people be cultivated. There lie in the national mind the necessities of every art, every science, every highest hope of civilization. Such practical virtues had already existed in Italy, Greece, etc., but were lost in times of warfare and destruction. These qualities however and others can by patient study and

application be produced, and thereupon become the possession of practical genius, on whom it is incumbent to realize and develop them materially for the strengthening and enriching of the people.

"I can furnish what ye wish and more besides; this is indeed an easy task, yet for ye, Germans, the easiest task is difficult. The treasures, ye desire, are already at hand; however, the art is how to get at the treasures; who knows how to begin? Remember now how in those days of terror, when northern barbarism overwhelmed the civilization of southern Europe, how the useful and beautiful arts, which cultivation had produced, sank again into oblivion. Thus have the supports and fruits of civilization been lost during the reign of conquering ambition onward till the present time."

But the qualities necessary to all the arts and sciences which produced such great results, as they sprang from the mind, still lie in the same. This intellectual domain, with all the treasures to be found in the same, belongs to the practical spirit of the country.

Für einen Narren spricht er gar nicht schlecht;
Das ist fürwahr des alten Kaisers Recht.

"For a writer he does not speak badly; this is in truth the right of practical genius".

It will be remarked how Goethe takes care to make the Schatzmeister at once acknowledge the conventional Emperor and yet give the real emperor his right: the latter is the old emperor, that is practical genius alone was the supreme ruler of the Germans before a mere conventional spirit had been able to assume the title.

Ranzler.

Der Satan legt euch goldgewirkte Schlingen;
Es geht nicht zu mit frommen, rechten Dingen.

The spirit of war however, which is as ready to rob the emperor as the noble, the cloister and the citizen

as the peasant, applauds any plans which can produce money.

Mephisto perceives that his views require guarantee. Neither the people nor its governors are able to consider and decide for themselves until the official spirit of education has expressed its views. Mephisto understanding this, prompts this dreamy councillor in such a manner as will be most conducive to his ends.

Und glaubt ihr euch vielleicht durch mich betrogen.

“Here is your rational adviser! here is your teacher! Does he not know the position and seat of every rationality of the national mind? Speak then! What is the aspect of the ideal region”?

Whilst Mephisto is artfully influencing the Educational spirit of his time, the voice of censures declares itself as customarily.

Zwei Schelme find's — verstehn sich schon. —
Narr und Phantast — so nah dem Thron! —
Ein mattgesungen — alt Gedicht! —
Der Thor blä't ein, der Weise spricht!

The Educational or Didactic spirit placed in a situation where it was at once affected by the practical and ideal interests of the age, was unable to understand, or irrationally confounded the true nature of the revolutionary movement of the 15th. and 16th. centuries. It thus produced that humanistic, mystic, scientific and superstitious movement of the epoch which occupied the attention and satisfied the intellects of the aristocracy, whilst the true spirit was working unnoticed amongst the people for the overthrow of existing abuses and the regeneration of Germany.

Die Sonne selbst, sie ist ein laut'reß Gold;
Mercur, der Bote, dient um Gunst und Sold;
Frau Venus hat's euch allen angethan,
So früh als spät blickt sie euch lieblich an;
Die keusche Luna launet grillenhaft,
Mars, trifft er nicht, so dräut euch seine Kraft,

Und Jupiter bleibt doch der schönste Schein;
Saturn ist groß, dem Auge fern und klein,
Ihn als Metall verehren wir nicht sehr,
An Werth gering, doch im Gewichte schwer.
Ja, wenn zu Sol sich Luna fein gesellt,
Zum Silber Gold, dann ist es heitre Welt;
Das Uebrige ist alles zu erlangen:
Paläste, Gärten, Brüstlein, rothe Wangen,
Das alles schafft der hochgelahrte Mann,
Der das vermag, was unser keiner kann.

We are therefore to seek no translation for this speech of the Astrologer, but to understand it as has been above explained. — It is enough for the titled officials that its conclusion is a promise of palaces, gardens, and women, or of aristocratic possessions, ease, and sensual pleasures. Hereupon the satisfied dignitaries speak no more. — Their work is finished when they have made their complaints and declared their insufficiency once a year or so.

Mephisto has now in part effected his design; he has won, silenced, or dazzled the aristocracy. — He has now to deal with the rabble's superstition and ignorance, and with the emperor.

Mephisto knows that the people have full cause to complain of their social and political condition; yet he is not ignorant that the fault is to be ascribed to their own irresolution. He is further aware that rational instruction regarding their situation has been denied them, and hence their unworthy ideas regarding the cause and the remedy. There is only one means Mephisto informs the people for the removal of these evils: that is, rational persevering exertion. Their understandings are yet too circumscribed to grasp the full signification of Mephisto's words; yet they acquire the conviction that he understands their wants, and that there is virtue in his rational prescription.

"Ye stand around me there; ye look astonished; ye have no faith in the noble discovery I have made, and what I prescribe as the remedy for your social and political evils; the one jabbars about existing superstitious means

for bettering your lot; the other about fabulous priestcraft which guards the same. What do you mean by proposing such absurdities or sorcery for the cause of your ills! — When something strange or unnatural is perceived in your social or political condition, ye feel the secret working of all-ruling nature, and from its deepest spheres rise living traces of this action. When ye feel boding movements in every part of your national system, when your position becomes one that is strange and irrational — with resolution, to work! Dig and hew in the intellectual and practical spheres! — There at length will lie exposed the evil of your condition! there will be produced at the same time the golden virtues you require.”

On this the multitude complains that their whole condition is one great evil:

Mir liegt's im Fuß wie Bleigewicht. —

Mir trampft's im Arme — das ist Gicht. —

Mir krappelt's an der großen B. h'. —

Mir thut der ganze Rücken weh. —

Nach solchen Zeichen wäre hier

Das allerreichste Schatzrevier.

It is unfitted for progress, for achievement, for manly stand, and for laborious action. But the social voice, which declares its unfitness for achievement, is responded to by another which of itself ascribes the incapacity (das ist Gicht) to a hereditary inclination to gluttony and sloth.

Herein lie the instruction and mockery of Mephisto: these numerous evils have a natural cause, which is, the prevailing national vices of indolence and sensuality, — the evil is to be exposed and destroyed; earnest perseverance and labour are to satisfy the voice which thus calls for reform; and in the realization of the reform, the rich treasure will assuredly be found.

The emperor understands Mephisto as imperfectly as the multitude, only he is somewhat circumspecter and more practical, if you like. He disbelieves and speaks big:

Erprobe deine Lügenschäume,

Und zeig' uns gleich die edlen Räume!

But yet he believes and is ready to give up his claims to Italy, to abstain from Faustrecht, and robbery — to lay down his useless pretension to be a warrior spirit — and instead, cultivate in future the arts of peace only:

Ich lege Schwert und Scepter nieder,
Und will mit eignen hohen Händen,
Wenn du nicht lügst, das Werk vollenden.

Finally he speaks terribly big:

Dich, wenn du lügst, zur Hölle senden!

Mephisto now gives a beautiful description of the blessings and riches to be acquired by intellectual cultivation.

"But yet I cannot sufficiently declare the treasures lying everywhere and wanting masters. The chemist, ploughing the virgin field of nature, makes a discovery of golden value. Another physicist, in abject poverty, investigating the simplest productions of nature discloses to his horror to his joy, a means of incalculable wealth. But not only in the new and unploughed fields of science are riches to be sought; the treasure-seeker must with untiring energy break down the barriers, and follow the secret windings, where as yet ignorance and superstition reign, till he arrive in the intellectual regions of past ages. There he will meet, in richest variety, golden ideas appertaining to culture, and art-ideas of inexpressible value. And if he wishes to avail himself of these he will also find at hand the ancient religious sentiments. Yet — if ye will believe the adept — though in dust and mist lies the culture, which maintained the religious sentiments and ideas, yet they were so consonant with nature, nature itself, that in nature they have found the means of their preservation. The glorious art-models which sprang from the classic religious spirit, not only the most precious realities but also the highest ornaments of life, lie there buried in darkness and decay. In this region the scholar must fearlessly make his researches. — To appreciate

what is seen by the assistance of rational enlightenment — that is an easy task; but to produce treasures from the darkness of antiquity and hidden nature — that is a work worthy of the true philosopher.”

It cannot be expected that a Practical Genius, and especially one such as the emperor represents, should understand such a discourse:

Die laß' ich dir! Was will das Düstre frommen?
Hat etwas Werth, es muß zu Tage kommen.
Wer kennt den Schelm in tiefer Nacht genau?
Schwarz sind die Rübe, so die Katzen grau.

But he does not forget the main thing, the golden treasures, which he seems to understand literally, and which he wishes to have by all means; and how?

Zieh' deinen Pflug, und adre sie an's Licht!

This is too much for the patience of Mephisto — therefore, sharply, resolutely, earnestly.

”Take up yourself the instruments of reformation and culture! — it is for you to toil! — the scientific and social work is for your enrichment! Work, and a host of enriching and self-multiplying inventions and discoveries shall spring from the mind. Then joyously, unhesitatingly canst thou adorn thyself and thy cherished ideals, oh people! Enlightening and rational ideas, practically realized, adorn at once the ideality and the practical spirit of a land.”

Till yet the spirit of Huss has also been present in Mephisto; the people cry for thorough and speedy reform; one hundred and fifty thousand men have for this purpose assembled at Constance.

Nur gleich, nur gleich! Wie lange soll es währen!

But is it earnestness with the Germans, or is it a transient desire? The historic fact is no less sad than as here given: The intellectual movement which has been described, and which opened the modern history of Germany, would have been truly beautiful and encouraging

had it been directed and governed by an adequate practical spirit; but proceeding from a spirit of antagonism, and arbitrarily affecting the feelings of the time, this healthy motion is no sooner roused, than the ungoverned spirit of opposition again intervenes.

The character of Mephisto suddenly changes, as it is his nature to be averse to whatever is in existence. There is in Germany no master practical spirit to baffle him here, as it should have reined him in his work of good. Up to the present moment Mephisto has represented the spirit of Till Eulenspiegel, of the Italian Humanists, of modern science and trade, and of Huss; and in this character he has, as we have seen, deeply influenced Germany. Now Mephisto turns to oppose the very motion he has produced, and represents in this manner the Italian priestcraft which, at Pisa and Constance, acting on the German tutorial spirit, persuades the people to remain satisfied with their present condition.

The speech which Goethe puts into the mouth of the Astrologer is an exquisite specimen of brainless and nerveless teaching:

Herr, mäßige solch bringendes Begehren!
Laß erst vorbei das bunte Freudenspiel!
Zerstreutes Wesen führt uns nicht zum Ziel.
Erst müssen wir in Fassung uns versöhnen,
Das Untre durch das Obere verdienen.
Wer Gutes will, der sey erst gut;
Wer Freude will, besänftige sein Blut;
Wer Wein verlangt, der keltre reife Trauben;
Wer Wunder hofft, der stärke seinen Glauben.

The German people allow themselves to be persuaded by this teaching; nay, more, the people calmly behold Huss, the representative of the regenerating movement, burned at the stake for the efforts he had made in their behalf; this infamous deed having been duly accomplished the people cries;

So sey die Zeit in Fröhlichkeit verthan!
Und ganz erwünscht kommt Aschermittwoch an.

The Ash-Wednesday is the season in which Germany clothed in dust and ashes will yet bewail the opportunity for reform which has now been trifled with; however,

Indessen feiern wir auf jeden Fall,
Nur lustiger das wilde Carneval.

The period succeeding the Council of Constance is well called a Carnival. — Business is neglected, the Hussite wars are raging; and the estates of Germany, amongst themselves and in their relations to Bohemia, seemed to be not other than men revelling in folly and seeking to prove this to observant Christendom.

Hereupon Trumpets. — Oh Yes! Exeunt.

Priest-craft has triumphed over the rising hopes of Germany; it is priest-craft which has let loose all the evils now preying on the country; it is priest-craft which, henceforward preeminent, will involve the national interests in deeper ruin. — For the first reason especially, priest-craft in Mephisto now mocks the whole reformatory movement of the scene just explained, and the finally deluded Germans.

Wie sich Verdienst und Glück verketten,
Daß fällt den Thoren niemals ein;
Wenn sie den Stein der Weisen hätten,
Der Weise mangelte dem Stein.

Carnival.

Goethe would not have esteemed his tragedy of the German spirit complete, had he left unnoticed that great Germanic stem which has ever been bound in spirit and political interests with its ancient fatherland. He has therefore bestowed on Britain at this part such a consideration as its national relationship merits; and thus at the same time contrasted with that of Germany a civilization developed under more favourable circumstances.

British history is aptly likened to a Carnival, for it is the history of a spirit which has set at nought ecclesiastical authority, not only as far as was decorous, but as far as was rational; and which has given itself up unrestrainedly to its natural inclinations.

The place, here allotted to Britain, should properly have been devoted to a consideration of Germany during the Hussite wars. This the emperor entitled his carnival season; and in respect to breaking free from ecclesiastical bonds, the denomination is just. — But what a carnival reason in comparison to that which British history presents. — It is perhaps strongly significant, that Goethe should choose exactly this place, for his treatment of British Civilization.

Weitläufiger Saal mit Nebengemächern,
verziert und aufgezucht zur Mummenschanze,

Compare the opening of the carnival scene with that of the preceding one. — A palace and a throne, a coun-

cil of state, trumpet-blasts, courtiers of all kinds splendidly dressed, introduce the modern genius of Germany. This is followed by a description of national prostration and ruin, and a testimony to governmental ignorance and incapacity; the most urgent demands for energetic action are even unwillingly referred to, for they disturb the regnant sentiments of selfish interest and short-sighted enjoyment. — How different is the genius of Britain presented: — The pomp, the glitter, the trumpets, the junkers, the astronomer and the fool are wanting here; and we shall meet throughout its whole development almost in every page the spirits of nature and rationalism.

Practical and judicious is the scene of the masquerade: a wide-ranging hall with side-chambers. The author is wisely so indefinite, for that which at this moment refers to England only, will at a later time understand Ireland and Scotland in its wide-ranging hall, and in its indefinite number of side apartments regions in every part of the world. Prudently undetermined too are the decorations of the hall — *verziert und aufgepußt zur Mummenchanz* — thus we are to consider the halls, adapting themselves in riches and style, to the onward march of the power and wealth of the land.

The Herold or the spirit of Common-Sense takes an important position in Britain. History teaches us that it has determined its civilization in all ages. Goethe therefore has justly chosen this spirit to introduce British civilization and to decide its onward course. Common-Sense is to Britain what Ideal Genius is to Germany, and therefore Faust and the Herold, each in a prologue, introduce their respective lands.

Denkt nicht, ihr seyd in deutschen Gränzen,
Von Teufels-, Narren- und Todtentänzen;
Ein heit'res Fest erwartet euch.

“Think not ye are now in the German national domain where the unrestrained evils of antagonism, foolery, and bloody dissension are rife; ye are in common-sense

Britain, where a truly cheerful fest awaits you. The practical genius of Germany, in its conquering invasion, surmounted all national bravery and made Europe its own."

Der Kaiser, er, an heiligen Sohlen,

"The practical spirit, based on religion, which then became dominant, first acquired its superiority by force of persuasion alone; the priestly spirit whilst establishing its domination in the country deprived us of our ancient barbaric freedom; but, *) at the same time, bestowed on us a means of rising superior to all unnatural supremacy."

Nun find wir alle neugeboren.

"Now we have all got converted; each worldly prudent man will know and hear of nature only through this civilizing religion:"

Sie ähnelst ihn verrückten Thoren,
Er ist darunter weise, wie er kann.

But the rational powers of Britain are struggling to declare themselves, and to take advantage of their new situation. They seek action, they seek progress:

Ich sehe schon, wie sie sich schaaren,
Sich schwankend sondern, traulich paaren;
Zudringlich schließt sich Chor an Chor.

British common-sense has in all times displayed a double nature: that which fits it for the earnestness and the healthy action of practical life, as has just been seen;

*) Crown in the symbol of intellectual sway. It signifies that this priestly spirit subjected the national mind to its authority, thus depriving the people of their former natural freedom.

Cap is the mark of the Carnival; the cap is what clothes the head, — that is a culture which clothed or gave a civilized appearance to the barbarous national intellect. But whilst this culture subjected the British mind, it was also the pledge, that, by means of this very culture, the national mind would finally rise superior to ecclesiastical supremacy.

and, a moralizing or satiric character, which is also found not only in the Old British writers, but in those of all ages. — We have it here:

Es bleibt doch endlich nach wie vor,
Mit ihren hunderttausend Pöffen,
Die Welt ein einz'ger großer Thor.

British History. — I. Moment: Culture ideas are introduced by Religious Ideals*).

The history of British civilization begins with the Saxon period. The culture planted by the Romans in Britain is unmentioned, as what survived after their departure was too insignificant to produce any beneficial influence on the people.

A troop of female Gardners first appears, bearing artificial wares, which are afterwards brought particularly before our notice. These Ideals attract and charm by their whole being; the belief which they bring, is symbolized under the Mandoline: that is, it is of as simple a nature. This simple art instrument or belief is still prevalent in Spain and Italy; in Britain it is now unknown.

These Ideals call themselves children of Florence; that is, they are Ideals of a civilization, which, avoiding the one-sided directions of other states, developed, with calm earnestness, its several resources till it resumed in itself the advantages of the prominent cities of Italy, and became, at length, the centre of mediaeval culture: — The genius and ideals, which produced and maintained the greatness of Florence, are in like manner to produce and maintain the greatness of Britain. — British culture is indebted for its origin to Missionaries, pertaining to the monks of St. Benedict. At the time of their arrival, the Saxons still bore the prominent characteristics of the old German race. — With many noble virtues they were still savages, dressed in skins, living in huts, and dependent on

*) In this episode such symbolic words as are easy to be understood are left untranslated.

their herds, on fishing, and hunting for subsistence. Christianity first operated a beneficial effect on their savage state.

The Ideals appear at first in a collective body, and announce their glad tidings; they bear with them from their native land culture ideas, which have been carefully adapted to suit the rude inhabitants. They are heartily welcomed by the common-sense spirit of Britain.

Laßt die reichen Körbe sehen,
Die ihr auf den Häupten traget,
Die sich bunt am Arme blähen!
Jeder wähle, was behaget!
Eilig! daß in Laub und Gängen
Sich ein Garten offenbare!
Würdig sind sie, zu umdrängen,
Krämerinnen wie die Waare.

On this the Ideals, after a second collective announcement of their civilizing ideas, proclaim individually the blessings they bring. — The rude inhabitants are presented with such imitations of the culture-ideas, natural to Florence, as are best adapted to their condition and degree of understanding.

The Olive-branch with its fruit is the symbol of natural culture: agriculture material and mental.

The consequence of foregoing is the Golden Garland of Corn-ears; the symbol of domestic culture or idealism.

In immediate attendance follows what is not common to nature, but is produced to satisfy the calls of natural and domestic culture; manufactures. — The phantasy-garland refers also to early trade and commerce. Each new step to civilization exposes new needs, and invents new expedients to meet the same; mutual wants bring men together; the productions of the country are exchanged; money, measures, and weights are found necessary; villages rise; towns begin to appear; there is the dawning idea of a classification of labour; improvement follows on improvement in the advancing march of civilization.

All this calls forth a movement of intellectual emu-

lation in the country; but, before this can declare itself in any reprehensible manner, it resolves itself naturally into the early promises of the good, the true, and the beautiful. These the rose-buds beautifully symbolize; they are the sense-charming, the eye-delighting ideas as to love, nature, family, peace, justice, etc. which appear in artless song, ballad and tale, in every part of the country.

II. Moment: Rational Culture is introduced.

There now appears a company of gardeners accompanied on theorbos. They symbolize cultivating rational powers; the fruits they present are the ideas of cultivated sciences, of Mathematics, or Astronomy, or Chemistry, or Physics, etc. The Gardeners are brown-faced; it was by the Arabians that in the early part of the middle-age the sciences were preeminently cultivated, and by them re-introduced into Europe.

The cultivated ideas are offered to, and accepted by the British spirit. But the mandoline is already no more; it has given place to a kindred belief, the guitar, an instrument still used in Italy and Spain; that is, the simple belief of the 8th. 9th. and 10th. centuries is still found in the countries just mentioned, but has given way to much more complicated systems in Britain and Germany.

III. Moment: Britain needs a Lord.

(Mutter und Tochter).

We are now at the beginning of the 10th. century. Following the arrival of the Italian ideas there had bloomed in Britain in changing degree, a culture remarkable in such unsettled and primitive times. — British scholars had acquired European fame and assisted Charlemagne in his measures of reform. But such promise was unguaranteed. — Britain, lying in the next neighbourhood

of Scandinavia and Denmark, suffered more than any other land from the invasion of wild and daring robbers. A hope of civilization, a degree of peace and prosperity had scarcely risen, than new hordes appeared to destroy its promise and bear away its fruit.

The mother is Germania; her daughter Britannia. The Germanic Ideal seeks, as it were, that a rational power be discovered able to cherish and defend her beloved child.

This figure aptly symbolizes the indwelling and permanent inclinations of the British mind; and declares what it may later produce. Britannia desires a lord whom she can call her own, that she may be able to fulfil the duties, and bear the fruits for which nature has designed her. Her dowry is Britain itself. But no protecting and cultivating power has yet been found.

Tanztest mit dem einem flink.

Her first-lover was the Tyrian. She discovered to him something of her qualities; but he was not disposed to enter into a life-engagement with the young savage, fair as she might be.

Gabst dem andern stillen Wink
Mit dem Ellenbogen.

This was the Roman lover whose attention she unpleasantly attracted whilst he was warring in Gaul.

All was in vain; no suitable rational power was found for Britannia,

Pfänderspiel: She tried by means of the isle of Thanet to get Hengist and Horsa for her protection, but unsuccessfully.

Dritter Mann: The Heptarchy and later divisions were tried; but, yet, no sufficient masculine spirit was developed in the country.

Heute find die Narren loß,
Liebchen, öffne deinen Schooß,
Bleibt wohl einer hängen.

A wild spirit of disorder is regnant in Europe; it is a time of invasion and conquest; kingdoms are rising, kingdoms are falling; future nationalities are now being decided.

Gespielfinnen, jung und schön, gesellen sich hinzu, ein vertrauliches Geplauder wird laut. Fischer und Vogelfsteller mit Netzen, Angeln und Leimruthen, auch sonstigem Geräthe, treten auf, mischen sich unter die schönen Kinder. Wechselseitige Versuche, zu gewinnen, zu fangen, zu entgehen und festzuhalten, geben zu den angenehmsten Dialogen Gelegenheit.

That is, translated, the state of Europe at this time. Let us refer to the facts more particularly to see how just the description is. First with regard to England. — The Saxons are at length unable to resist the Danes, and 991 are obliged to flee; in 1002 they seek to deliver themselves by a general massacre of their conquerors. It is in vain; 1003 Sweno of Denmark again conquers England. After the death of the great Canute strife arises between Harold and Hardicanute for the possession of the crown, and a series of events ensue which prepare the way for the arrival of the Woodcutter.

The Celts, Normans, and Norwegians are warring in Ireland. It is the age of the Cid in Spain. Venice, everywhere triumphant, has established a republic. Germany is wasting itself in its care of Italy. The Capet family in France wears the crown; but the people are immediately under the sway of the powerful barons. Robert Guiscard, the Norman duke of Apulia and Calabria, swears the oath of fealty to the pope, and becomes the support of papal authority. The political from of the Northern kingdoms is even so in change: etc.

IV. Moment: The Norman Invasion. 1066.

(Holzhauer).

There is a time in the history of every young land when the chief glory of the age is awarded to the wild rough men, who, cunningly wielding the axe and guided by practical understanding, subdue the undisciplined lux-

uriance of virgin nature. These are the bridegrooms of nature, the planters of civilization. Obstructions are levelled; the old national ideas are felled; their roots torn from the ground. It is a melancholy and mournful time of transient overthrow and ruin; despotic will and the sword are the merciless rulers of the moment. But the work has as yet only begun; there is to be a clearing away, a gathering up, a burning, a disciplining, and a return to nature, before the intention of the conqueror can be seen.

The Normans came to England not otherwise than with the ominous cry:

Nur Platz! Nur Blöße!
Wir brauchen Räume,

and their mission was of this kind:

Wir fällen Bäume,

That is; the constitution of the land was broken, its liberty abolished, its speech, its customs trampled on and despised; but, later all this was gradually changed, — an order of things was introduced, from which in the lapse of a hundred years a proud, adventurous, and happy people arose.

In connexion with the Norman Spirit, being introduced by this, we must take into account the Punchinellos and the Parasites, symbols of the Aristocracy and Prelacy. These are rightly placed together: their pretensions, their views, their offices have much similarity and induce them to support each other mutually.

V. Moment: Rise of the Aristocracy. (Büfinesse).

The Aristocracy preceded the Prelacy. It is at this time, in the 11th. century, that the Nobility of Europe and Knightly orders begin to appear, and to challenge the undivided power which the clergy had enjoyed since the fall of the Roman Empire. — It is the nobility, who, in

Britain, are to exercise a much greater influence than the clergy on the destinies of the country.

The dress and character of the Punchinello deserve particular consideration.

VI. Moment: Rise of the Prelacy. (Parasiten).

“Ye Norman Conquerors who introduced and support us here, and your brothers, the social and political revolutionists, who have uprooted and destroyed the existing culture of the Saxons for our especial profit and well-being also — ye are the rational spirits we require; for without such ruthless assistants as ye are, what would all our religious manoeuvres avail?”

Denn alleß Bücken,
Bejah'ndes Nicken,
Gewundne Phrasen,
Daß Doppelblasen,
Daß wärmt und fühlet,
Wie's einer fühlet,
Was könnt' es frommen?

“Though heaven itself should scatter in measureless degree its enlightenment, what would it avail, were there not the rich sinecures and revenues ye obtain for us by the destruction of the natural culture of the realm? — Sinecures and revenues are the heavenly enlightenment, which bring comfort to our palaces”;

Da brät's und prudelt's,
Da köcht's und strudelt's!

That is, the seats of prelacy are devoted, not to rational but to mere animal pursuits, and to accomplish this better a host of inferior servants must be maintained. — Now the artistic ideas and irrational powers are mentioned which excite his desires:

Er riecht den Braten,
Er ahnet Fische;

Das regt zu Thaten
An Gönner's*) Tische.

VII. Moment: The Crusades. (1190.) (Trunfener.)

The next culture epoch in the history of Britain is the Crusades. The various Christian powers, which took part in these wild enterprises, are personified as a society of low revellers. The Church (Wirth) has supplied the intoxicating spirit, of course, not gratis.

It is indeed the spirit of the English Richard we hear in these stanzas; he is joyous in his religious intoxication; he is the soul of the crusade movement; yet, we can perceive, that on being thwarted, he would burst into savage deeds of drunken fury.

Sey mir heute nichts zuwider!
Fühle mich so frank und frei;
Frische Lust und heitre Lieder,
Holt' ich selbst sie doch herbei.
Und so trink' ich! trinke, trinke!
Stoßet an ihr! Tinke, tinke!

He calls on his backward comrade of France to keep up with him in the revelry:

Du dort hinten komm heran!
Stoßet an, so ist's gethan!

Schrie mein Weibchen doch entrüstet,

Richard has shewn himself insensible to the true interests of the fatherland he swore to cherish, support, and protect.

Rümpfte diesem bunten Roß,
Und, wie sehr ich mich gebrüstet,
Schalt mich einen Maskenstoß.

The interest of his country was against the undertaking, which Richard in reality, entered upon to give

*) The Gönner is the ruling power which patronizes the spirit of Prelacy.

free play to his adventurous, warlike, and restless romantic spirit.

Maskenstücke stoßet an!
Wenn es flingt, so ist's gethan!

Richard can with equal right reproach the other Crusaders, and especially the king of France, with using the national movement for the satisfaction of selfish desires.

Saget nicht, daß ich verirrt bin,
Bin ich doch, wo mir's behagt.
Borgt der Wirth nicht, borgt die Wirthin,
Und am Ende borgt die Magd.

In his intoxication he still knows what he is doing; his own nature prompts him to his many savage and unworthy deeds in Palestine and elsewhere. When the Pope (the Wirth) refuses to supply him with more religious spirit, seeing that no more profit is to be made, Richard gets in Catholicism (Wirthin) the liquor which maintains and heightens his savage obstinacy. When host and hostess both at length refuse, he applies to their maid (the ideal of low and barbaric ignorance). Thus influenced he orders, for example, the massacre of all his Saracen prisoners, several thousands in number, which act Saladin requites by a similar massacre of Christians.

Immer trink' ich! trinke! trinke!
Auf ihr andern! Tinke! tinke!
Jeder jedem! so fortan!
Dünkt mich's doch, es sey gethan!

Thus he kept on calling till at length he stood a few miles from Jerusalem, the capture of which was to be the crowning feat of his enterprise. But his Comrades were false and would not stand by him in his last attempt. He implored them with good tears in his drunken eyes; it was in vain, — they turned prudently away to their houses. He however in his fury now performed feats of

such a nature, that men thereafter entitled him, the Lion-hearted king.

At last he rose to go home. Poor England was in sad need of his presence; but new mishaps awaited him. — The authorities, he had sleighted, made the hero prisoner, and locked him up till his forsaken wife obtained his release with her hard-won money.

Richard's song is at an end; his comrades take up its chorus in a fourth, a fifth, a sixth, and a seventh crusade. — But what could the revel lead to but empty purses, bitter experiences, and wise resolves for the future.

VIII. Moment.

Goethe now depicts, in a few bold lines, the life and literature of Britain during, and after the age of the crusades. On the one side gay song, merriment, procession, and tournament; a mass of poetry of the most varied character narrative and lyrical, patriotic, idealistic, frivolous, sentimental, and obscene; on the other side deep religious feeling, fanaticism, stakes and murder; historical, didactic, moral, spiritual, and philosophical poetry. Of both varieties of poetry there is such a quantity, and that of such equal but insignificant merit, that they are only worthy of being referred to as a whole. — Yet between these appears a spirit of satire which merits to be introduced for itself alone.

Wißt ihr, was mich Poeten
Erst recht erfreuen sollte?
Dürft' ich singen und reden,
Was niemand hören wollte.

It is Roger Bacon who, far in advance of his age, is regarded by his contemporaries as worthy only of being burned at the stake. Well may the above lines express his prevailing thought in life.

IX. Moment: Union of Races.

Common Sense now summons the Grecian Mythology to appear which, even in modern mask, loses neither in grace nor beauty; that is, as there were produced in Greece humanistic ideals to promote the natural fraternity of the country, so too now appear in Britain similar ideals, but suited to the age and genius of the country.

The Graces.

As various nations at length blending into one, first the Pelasgians, then the Hellenians, and lastly the Dorians, produced a people distinguished as the Grecians, this having likewise now taken place in Britain, by the comingling of Celts, Saxons, and Normans, has given rise to a people endowed with the highest mental and physical qualities. Still whilst the Grecians were, as a whole, national and great, their component parts had nevertheless their characteristics; thus, the severity and strength of the Spartans, the roughness of the Boetians, the softness and flexibility of the Athenians, — these national traits are again to appear in Britain; yet the difference of the Norman, Saxon and Celtic nature and their spirit of emulation are to be knit by the binding principles of a community of language, religion, customs, and hopes.

In the 13th. century the Normans finally regarded England as their fatherland, and its inhabitants as their country-men: rational feelings of equality and fraternity appeared to melt the national parts into one.

Aglaia is the characteristic of the Norman element of Britain. Aglaia signifies glance, — it is the ideal of all that gives splendour and renown to a country.

Anmuth bringen wir in's Leben;

Leget Anmuth in das Leben!

Hegemone signifies ruler: it is the characteristic of the Saxon element of Britain; it is all that commands the

attention, sways the reason, and rules the spirit of men. It is chiefly brilliant and powerful intellectuality.

Leget Anmuth in's Empfangen!
Lieblich ist's den Wunsch erlangen.

Euphrosine signifies cheerfulness; it is the characteristic of the Celtic element of Britain.

Und in stiller Tage Schranken
Höchst anmuthig sey das Danken!

The Saxon and Celtic elements though surmounted by the Norman are still to be grateful to the same, for, through it, their own hard struggles after development, have been smoothed.

X. Moment: Parliament.

These are the ideals of the three estates of the realm in parliament. At this period the ideals appeared, to be ever more and more developed. King, Lords, and Commons, separate, yet bound by the closest and dearest ties, and living for one grand aim. — This symbol is beautifully and aptly chosen.

The circumstances, under which William of Normandy had conquered England, enabled him to establish a feudal system, which reduced the people to slavery, and deprived the nobility of the sovereign authority enjoyed by this class on the continent. This was productive of the happiest result; the aristocracy, unable of themselves to oppose their king, were obliged to resort to the people for assistance, thus calling this estate into political importance. It was by the alliance of these two classes that the Magna Charta was procured. The nobility on other occasions sought the people's aid; but this was particularly the case in the reign of Henry III., when there was thus secured to the people a seat in parliament, which had hitherto been composed of the clergy and nobility.

Mich, die älteste, zum Spinnen,
Hat man dießmal eingeladen;

Atropos is the eldest of the sisters; for all rank and power were once merged in, and afterward sprang from, the Commonalty she represents.

This ideal has now been invited to spin the threads of national life. Before the conquest but also after it, the lords secular and ecclesiastical (Klotho) had fulfilled this duty. — Well does she say of the chords of national life;

Viel zu denken, viel zu finnen
Giebt's beim zarten Lebensfaden.

She further refers to the art and care that are necessary to direct, arrange and refine the threads of the existing culture.

In the last stanza Atropos warns the people, whose ideal she is, never to forget the tender threads out of which their constitutional and social privileges are woven; tumultuous uproar or revolution can only tend to their destruction.

The sword or executive power (Scheere) has been taken from the hands of the people at large, and confided to the care of a rational and cultivated aristocracy in parliament. It is now for the former to produce, but the latter decides whether this or that national institution shall exist. The nobility wields the symbol of the power, which can indeed destroy, but at the same time assist the rising hopes of the country, when it deems it worthy of support.

Denn man war von dem Betragen
Unserer Alten nicht erbaut.

The sword is no longer to be in the hands of every one, as in the times of barbarism and disorder, when every man took the executive power in his own hands.

Gerst unnütze Gespinnste
Lange sie an Licht und Luft,
Hoffnung herrlichster Gewinnste
Schleppt sie schneidend zu der Gruft.

It is good that the national interests be considered by a rational nobility, and that the hopes of those, who would seek to enrich themselves by unlawful means, be consigned to oblivion. — But this stanza further implies that the aristocracy are not at all times so rational.

Gerst unnützeſte Geſpinnſte
Lange ſie an Licht und Luft,

and that they are furthermore antagonistic to whatever opposes their particular interests, however much this may benefit the country at large.

Hoffnung herrlichſter Gewinnſte
Schleppt ſie ſchneidend zu der Gruft.

But the nobility also in earlier times was too inconsiderate in its use of armed power. Now it sheathes the sword; the parliamentary ideal is in itself mighty enough. It joys to see the national powers develop themselves in peaceful freedom.

Lachesis signifies accident: on this royalty may base its claims; for it is the ideal of the supreme national power.

Lachesis expresses the idea which gives existence to the British monarch, and which appears in the whole course of the legislation and constitution of Britain; viz., a faithful attachment to old institutions and a progress gradual, and though somewhat slow, suited to the exigencies of the land.

XI. Moment: The Civil Wars.

The Furies symbolize those ideals, which produced that fermenting and bloody epoch of English History, from the time of Richard II. till that of Edward IV. It is the transition period of English History, that which ends the Middle-age and introduces modern time. The Furies are the avengers of the innocent and the wronged; they are well disposed to the good.

The Herald calmly allows these ideals to appear; they are necessary for the progress of the country. — Let us consider how England was prepared for them:

During the reign of Edward III. (1327—77) England for the first time attained a national position. Consolidated by this great monarch, she became conscious of her own might, and of her relation to Christendom and herself. English manufactures had now acquired such importance that they began to compete with those of Flanders, and gave the inhabitants a distinction, not much less for wealth than for warlike greatness; justice was cultivated and conscientiously administered; noble specimens of art were produced; the English language, by means of one cultivated writer, became the acknowledged speech of the country; the Papal claims of supremacy were rejected by the voice of the nation, and the unanimous agreement of parliament, never afterwards to be renewed.

The spirit of progress, thus cherished and cultivated, could not be expected to work fruitlessly on the English mind. — There were still the tyranny and inhumanity of bondage; a licentious and incapable priesthood were in power. The Furies appeared as Wycliffe and his scholars; the common-sense spirit of the land welcomed them in their religious and political form.

During the reign of Edward III. the fermenting spirit was held in subjection, at home bound to the path of calm development, and abroad led to waste in barren conquest. But it needed only an incompetent and irrational government, like that of Richard II., to burst forth.

It may be recalled to the recollection of the reader, that the manner in which this civilization is developed is to be compared with that of Germany.

Die jezo kommen, werdet ihr nicht kennen,

Wär't ihr noch so gelehrt in alten Schriften;

Sie anzusehn, die so viel Uebel stiften,

Ihr würdet sie willkommenhe Gäste nennen.

It is very certain that a knowledge of the Furies, as appallingly depicted by Eschylus or solemnly delineated

after Phidias' time, would not inform us as to the nature of these modern Furies *).

To look at these symbols of Enlightenment, Progress, and Reform we should well bid them welcome. That they ever rouse the animosity of the ignorant and perverted is alas! too true.

Die Furien sind es, niemand wird uns glauben,
Hübsch, wohlgestaltet, freundlich, jung von Jahren;
Laßt euch mit ihnen ein, ihr sollt erfahren,
Wie schlangenhaft verletzen solche Tauben.

That these fair and noble forms, to whom modern civilization is so much indebted, are the causes of manifold sufferings is a melancholy truth; court them and a hundred malicious enemies will seek your destruction. They are harmless and innocent as doves, yet crush and destroy established ignorance and corruption.

Yes, they are spiteful; superstition and despotism know that to their cost. In this carnival season when wisdom seems folly and folly wisdom, when each man, bent on rational improvement, declares his nature frankly, they too assume no hypocritical form, but tell men boldly and openly they come to bring woe to the city and land, even as their divine originator spoke in his time; "Think not that I am come to send peace on earth: I am come not to send peace, but a sword. For I am come to set a man at variance against his father, and the daughter against the mother, and the daughter-in-law against the mother-in-law."

Alecto, the Never-resting; the ideal of Enlightenment.

The idea of Enlightenment naturally precedes the sister ideas who are in dependence on her.

Was hilft es euch, ihr werdet uns vertrauen!

Nothing avails; the British character is of such a kind, that it will embrace with joy the ideas Wycliffe and

*) Uebel is here to be understood as activity; in the same manner as Mephisto is named the spirit of Evil.

Chaucer have produced; under the influence of which the people will be led to examine more particularly their social and political rights, till at length these appear less worthy than formerly: Slavery is still in existence; the nobles still exercise cruel rights; heavy taxes must be borne; the country is incommoded by a licentious and greedy priesthood; the political rights they possess are not guaranteed, and even were they so, they are no longer such as can afford satisfaction.

So wissen wir die Braut auch zu bedrängen:

Nay it has gone so far:

Es hat sogar der Freund, vor wenig Wochen,
Verächtliches von ihr zu der gesprochen!
Versöhnt man sich, so bleibt doch etwas hängen.

That is, for example, on account of the incapacity of Richard II. there broke out in his reign dissension in parliament. On this, the friend of Enlightenment, the House of Commons, spoke contemptuously of the king to the Lords, and therefore Commons, Lords, and Clergy made common cause against the Royal Authority.

Megara, the hostile, the ideal of Progress.

In Alecto we have the ideal which incites to Megara, the ideal of Progress: Tisiphone the ideal of the Avenge-ment of Murder is the effect. In this sense the effects produced by Alecto are mere Spaß.

Progress is only to be effected by curbing, diminishing, or overthrowing the sway of those who represent the power of ignorance and perversity; but these authorities are powerful and by no means inclined to see their sway diminished, — on the contrary. — In the struggle which hereupon ensues Asmodeus appears.

Asmodeus, the destroyer, is a demon of the Hebrew Mythology, who, impelled by lust, murdered the seven husbands of Sarah in one night. He also appears in the Talmud as a voluptuous demon, thirsting after women. —

Women are the natural rights of men, as referred to in index. Asmodeus personifies the spirit of Usurpation which declared itself at this time in England, and produced the Wars of the Roses as also the French Wars; and further; there was revolution in the time of Richard II. and Henry VI.; the Lollards arose; the king sought for absolute rule; the prerogative of royal birthright was disregarded and set aside by parliament; the English Crown became the prize of Pretendants allied with France or Burgundy.

Tisiphone, the ideal of the avengement of Murder.

This is the ideal which inspired to the actions and reactions, to the revolutions and wars, of this bloodiest century of English history.

XII. Moment. — English History from 1485 till 1558.

In the period just portrayed the independent and warlike spirit of the nobility was broken, constitutional authority became established; and the people, who had suffered little from the evils of the civil war, continued to prosper and grow strong. The national spirit had at the same time been gradually weaned from the influence of the clergy, and thus prepared for any religious reformation, which a rational government might please to ordain. The moment is at length come, when the nation is to enter into the path leading directly to its modern political significance.

Belieb' es euch, zur Seite wegzuweichen,
Denn was jetzt kommt, ist nicht von eures Gleichen.

The English state advances to take its modern position in the world. It is characterized by a spirit very different from that now at large in Christendom. The Common-sense of the Tudor family is its Herold; for Henry VII., by wisdom only, ended the civil wars, and made a permanent union of England and Scotland possible.

Ihr seht, wie sich ein Berg herangebrängt.

The English state has in it all the elements necessary for defence.

Mit bunten Teppichen die Weichen stolz behängt.

It is enhanced by varied social, political, and industrial rights and privileges.

Its governing head is armed with long teeth, — that which is necessary for healthy culture; but which, when required, are also the terrible instruments to wound, and kill. They symbolize the English ideas of support and defence.

The proboscis symbolizes the spirit of commerce, the grand peculiarity of the English. It is a sense and instrument, which enables to discover and collect, whatever the national body requires for its consumption or benefit; it can also be a instrument of defence; yet, it is at best a delicate instrument.

Im Nacken sitzt die zierlich-zarte Frau,
Mit feinem Stäbchen lenkt sie ihn genau;
Die andre drobenstehend, herrlich-hehr,
Umgiebt ein Glanz, der blendet mich zu sehr.
Zur Seite gehn gekettet edle Frauen,
Die eine bang, die andre froh zu schauen;
Die eine wünscht, die andre fühlt sich frei.
Verkünde jede, wer sie sey!

Such is the English Genius. It is accompanied by four ideals; Fear, Hope, and Prudence prevail; but Prudence leads the state, and over it floats gloriously the ideal of rational triumph.

The ideas which ruled in England from 1485 till 1558 are thus beautifully and masterly symbolized.

Thus, it is the ideal Fear which declared itself, as it itself describes, with the pretenders who troubled the reign of Henry VII.; it is the Ideal Fear which accompanied the decisive steps by which Henry VIII. realized his country's wish, in establishing an independent national church; and which held solitary sway over the nation during the reign of Mary. — But during all this time Hope and Pru-

dence were also present, and Prudence ever directed the genius of the nation, till, under the reign of Elizabeth, the ideal Victory shone supreme.

XIII. Moment. — Zoilo-Thersites.

Zoilus and Thersites were two distinct individuals, but, with regard to their disposition, worthy of being regarded as one.

In Zoilus is symbolized the Spanish, or, rather, Papal Spirit, which towards the end of the 16th. century and the beginning of the 17th., attacked what it could not appreciate; of whose works nothing has descended to us; and which is now only notorious as being the symbol of malice and stupidity.

In the ugly and deformed, but, also, silly and malicious Thersites is symbolized that English Catholic, and, still more, Aristocratic party spirit, which worked for the overthrow of its own great national cause, and able and noble leaders; yet ineffectually, and to its own hurt. There is no nationality in Zoilo-Thersites.

The spirit in both cases was similar: it was a spirit antagonistic to enlightenment and reason. To express the delicate differences of the Spanish and English Aristocratic spirit in their alliance, the double named symbol has been chosen.

After the accession of Elizabeth to the English throne an abominable spirit, just as here described, appeared in the country; there was internal rebellion and conspiracy, and foreign hatred, which finally declared itself in the Invincible Armada. But English Common-sense was dauntless and strong. It struck its vile antagonist with truly a master-stroke of its pious wand.

So treffe dich, du Lumpenhund,
Des frommen Stabes Meisterstrich. —

The succeeding changes, as given further, are historical:

Wie sich die Doppelzwergegestalt
So schnell zum eckeln Klumpen ballt! —

In the other, this animal spirit*), at once religious and secular, there is symbolized the spirit of Jesuitism; and, similarly, in the bat*), that of the English Aristocratic Catholic party.

Sie eilen draußen zum Verein.

These spirits consorted and planned their evil designs against England, not in this country, but on the continent, and chiefly in France. Their machinations waken following murmur in the country:

Frisch! dahinten tanzt man schon. —
Nein! ich wollt', ich wär davon. —
Fühlst du, wie uns das umflieht,
Das gespenstische Gezücht?
Saus't es mir doch über's Haar. —
Ward ich's doch am Fuß gewahr. —
Keiner ist von uns verletzt. —
Alle doch in Furcht gesetzt. —
Ganz verdorben ist der Spaß. —
Und die Bestien wollten das.

This is the murmur awakened in England by the appearance and secret workings of the Jesuitic and Aristocratic party; this abominable spirit declared itself most markedly in the Gunpowder plot (1605), which, for a hundred years afterwards, affected the minds of the people like a dark unnatural spectre.

XIV. Moment. Time of Shakespeare.

There now appears a phenomenon which the Herold, with all his good-will for the protection of the land, for the peaceable and uninterrupted march of the carnival,

*) To read a particular description of the otter and the bat, and understand the details as the symbolic language demands, will well repay the reader.

cannot explain; yet its unusual glory and lustrous promise awe him into yielding it an adequate place:

It is the modern era of British History which begins; and the spirits of the same which now appear. — Queen Elizabeth sits secure on her throne; her great and rational policy has developed and inspired the genius of the country.

Whence come the wondrous spirits of the new time? Their principles have ever existed; they are not peculiar to any country, but common to all. Careful and rational culture, as has been in England, are alone necessary to produce them. There had already long been tokens that such a burst of intellectual power and splendour was possible in Britain; civil wars, despotism, and ignorance had thwarted its appearance. It has taken long, but the moment come, it was not otherwise than with the suddenness, the lustre, the novelty, and commanding power here described. The Common-Sense of the land might well be startled at the wondrous phenomenon.

The Knabe Lenker is the British Faust, the Ideal Spirit of the new time. Plutus is the British kaiser or Practical Spirit. Knabe Lenker and Plutus well describe the tendencies of these Spirit. The relation between them is also beautiful and hopeful. How different is here the situation of the British Faust from that commanded by the German Faust at the opening of the Second Part.

It is the Ideal Spirit of Britain as it appeared in Dunbar, Douglas, Spencer, Herrick, Suckling, and Milton in poetry; in Marlowe, Webster, Shakespeare, Fletcher, Beaumont, Jonson, and Massinger in the drama; in Hooker, Knox, Taylor, Bunyan, Barrow, Tillotson, South, Burney, Sherlock, Baxter, and Fox in theology; in Bacon, Hobbes, Locke, Napier, and Newton in philosophy. This Plutus, who appears to work for the material well-being and political power of the nation, who looks at men as men, and values them only for moral and intellectual worth, is the spirit of the two Bacons, the two Cecils, Sadler, Throgmorton, Walsingham, and of Elizabeth herself. It is the

spirit which cultivated the practical tendencies of the English; which developed agriculture, manufactures, and commerce; which grounded the East India Company; which promoted ship building; which made England the champion and protectress of Protestantism; and a competitress for the sovereignty of the sea.

It is Ideal Genius which first appeared; and which introduced the modern practical spirit of England. With commanding voice he orders his steeds to halt, — Literature, Science, Art, and Philosophy are the submissive performers of his will, and bear him in his enlightening course round the world.

Halt!

Rosse hemmet eure Flügel,
Fühlet den gewohnten Zügel,
Meistert euch, wie ich euch meistre,
Rauschet hin, wenn ich begeistre! —
Diese Räume laßt uns ehren!

He now requires the Common-Sense of the age to tell the import of his appearance, and the nature of himself and attendants.

Herold, auf! nach deiner Weise,
Ehe wir von euch entfliehen,
Uns zu schildern, uns zu nennen;
Denn wir sind Allegorien,
Und so solltest du uns kennen.

This is beyond the power of Common-Sense, who can only judge of mind by its practical effects. He however describes the Ideal spirit as it appeared in poetry, the drama, philosophy, and politics.

Erstlich bist du jung und schön,
Halbwüchsiger Knabe bist du.

Yet for embracing and cultivating rational ideals this Ideal spirit is still too undeveloped; that is —

— Doch die Frauen,
Sie möchten dich ganz ausgewachsen schauen.

Nevertheless it is the promise of a noble and powerful spirit, such as the country requires:

Du scheinst mir ein künftiger Sponsirer,
Recht so von Haus aus ein Verführer.
Der Augen schwarzer Blitz,

“The dark and terrible enlightenment of this spirit”.

— die Nacht der Socken,
Erheitert von juwelnem Band!

“Its unenlightened, yet noble aristocratic and prelatic principles, lit up with the rarest gems of rational knowledge”.

Und welch ein zierliches Gewand
Fließt dir von Schultern zu den Socken.

This elegant robe is the classic Iambic pentameter. It was the Earl of Surrey who, early in the sixteenth century, by reviving the study of Italian, and introducing blank verse and the sonnet, gave English versification much of that regularity and melody for which it was at this time already remarkable.

Mit Purpurfaum —

Bound together with the brightest tone of nature.

— und Glibbertand —

Puns, quibbles, jests.

Man könnte dich ein Mädchen schelten —

The majesty, the waywardness, the beauty, the vanity, the strength, the weakness, the passion, the tenderness, the pranks, the whims of the genius of this time, make it appear feminine in character; yet above it, and through it, shines a genius which stamps it as the production of strong, active, and thoughtful man.

Doch würdest du zu Wohl und Weh,
Auch jezo schon bei Mädchen gelten:

It is an ideal power which, unripe as it is, applied to any rational ideal, would indeed produce, but not with finished satisfactory art.

Sie lehrten dich das ABC.

The ideal spirit could still receive profitable instruction from ideals of the simplest kind.

The Ideal Spirit now further draws out the Common sense of the age to a criticism of the new practical Spirit:

Er scheint ein König reich und milde;
Wohl dem, der seine Gunst erlangt!
Er hat nichts weiter zu erstreben;
Wo's irgend fehlte, späht sein Blick,
Und seine reine Lust zu geben
Ist größer als Besitz und Glück.

Anabe Lenker.

Hiebei darfst du nicht stehen bleiben,
Du mußt ihn recht genau beschreiben.

Herold.

Das Würdige beschreibt sich nicht.
Doch das gesunde Mondgesicht,

This spirit has an ecclesiastical appearance, but is, at the same time, healthy, rational, and natural.

Ein voller Mund —

The English language has become an important branch of study, and by means of Spenser, Shakespeare, and Bacon has attained an important position in Europe.

— Erblühte Wangen,

Die unterm Schmuck des Turbans prangen,

The cheeks refer to the material prosperity of the nation, as this was furthered and characterized by the outlet given to English manufactures and commerce in the trade with Russia, and the Levant, and more especially in the establishment of the East India Company.

Im Faltenkleid ein reich Behagen. —

From perplexed and warring ideas, appeared at length that rational and imposing style of art which Inigo Jones began, and Christopher Wren continued to cultivate.

Was soll ich von dem Anstand sagen?
Als Herrscher scheint er mir bekannt.

There is thus denoted the noble position England took toward the oppressed Dutch, the expatriated French Protestants, and how it asserted the rights of humanity against the Spaniards in America.

This is the Practical Spirit of England, or,

Plutus, des Reichthums Gott genannt:
Derselbe kommt in Brunk daher,
Der hohe Kaiser wünscht ihn sehr.

Thereupon the knave Lenker is induced to describe the nature of Ideal genius, and to scatter its gifts among the people; this is to be taken literally, not figuratively.

Bin die Verschwendung, bin die Poesie;
Bin der Poet, der sich vollendet,
Wenn er sein eigenst Gut verschwendet.
Auch ich bin unermesslich reich
Und schätze mich dem Plutus gleich,
Beleb' und schmück' ihm Tanz und Schmaus;
Das, was ihm fehlt, das theil' ich aus.

He now blesses those around him with his costliest treasures:

Da springt eine Perlenschnur hervor *).

“There is a string of the rarest rational ideas”.

Nehmt goldne Spange für Hals und Ohr;
Auch Kamm und Krönchen ohne Fehl;
In Ringen köstlichstes Juwel;
Auch Glämmchen spend' ich dann und wann,
Erwartend, wo es zünden kann.

“Here the incorruptible treasures of the reason for the adornment of your social body; here similar treasures

*) The nature of these truths will be judged from the symbol.

for your executive power. From time to time I also scatter pure enlightenment, expecting to see it take due effect": This is the popularization of the Greek and Latin languages; the great dramatists disseminating their precious ideas to the people from the stage; and Bacon propagating the ideas on which modern science is to be raised. Learning is at this moment more esteemed than rank.

But it is here as it has been at all times: the sower scatters his seed; a barren, or a thorny, or a good soil receives it. The age is still unable to appreciate the high and noble ideas which its Ideal genius scatters with liberal hand. Grasping them for unworthy or unsuitable purposes, the ideas lose their value, and are submitted to strange but worthless transformations, as here described. This is very beautifully given.

On this Ideal genius turns from the people to a party.

Hast du mir nicht die Windeßbraut
Des Biergespannes anvertraut?
Leb' ich nicht glücklich, wie du leitest?
Bin ich nicht da, wohin du deutest?
Und wußt' ich nicht auf fühnen Schwingen
Für dich die Palme zu erringen?
Wie oft ich auch für dich gesochten,
Mir ist es jederzeit geglückt!
Wenn Lorbeer deine Stirne schmückt,
Hab ich ihn nicht mit Sinn und Hand geflochten?

This is a new phase of the spirit of Bacon and Hobbes; the general public cannot understand him; he turns to the party which commands the wealth and influence of the time. — It is an allusion to the self-assumed subserviency to which Genius in England has often, when perhaps obliged, resorted. The knave Lenker had no need to make this parade of his merits and powers.

But with this subjection of himself to a party his supreme power ends, and Plutus, thus challenged, takes the ruling position. Yet grandly practical and noble does he declare himself a lover, a protector of intellectual worth:

Wenn's nöthig ist, daß ich dir Zeugniß leiste,
So sag' ich gern: bist Geist von meinem Geiste.
Du handelst stets nach meinem Sinn,
Bist reicher, als ich selber bin.
Ich schätze, deinen Dienst zu lohnen,
Den grünen Zweig vor allen meinen Kronen.

and:

Ein wahres Wort verkünd' ich allen:
Mein lieber Sohn, an dir hab' ich Gefallen.

It is the national comfort, security, and peace bestowed by Practical Genius, which gives birth to Ideal Genius.

The Knabe Lenker hereupon complains to his protecting power, that his mission has been, if not altogether, yet chiefly, in vain. To understand him fully, more education and experience are necessary; and these will be acquired by the people in an age of furious political and religious struggles, and by the reaction of a licentious and artificial literature.

XV. Moment *): House of Stewart.

There now begins a Weibergeklatsch: this is not the din of rational principles in contention, but that of opposing theological and political principles, where all manly principle is wanting; confusion, wrangling and impotence prevail. — It is the house of Stewart which is now brought before us.

This family wasted its life in opposing the tendencies and spirit of the age: Before its accession to the throne that factious and catholic party in favour of Arabella Stewart had already appeared. The policy adopted by James I. evoked the Puritan sect, an opposition to political and religious despotism. The ideals of the country are so many and various that they are taken as one impotent body.

The political and religious outcry against the Stewart Spirit, here entitled Weibergeklatsch, brings Mephisto more

*) The division will now be dispensed with.

fully before our notice; the spirit of Charles I. is masterly represented under the Abgemagerte.

Still this Mephisto is the spirit of progress; this narrow-minded and senile spirit of Royalty, unable to understand the nature of the people, and its own relation to them, and despite the most earnest warnings trifling with its worth and dignity, roused them to declare their worth and assert their divine right to settle for ever the nature, bounds, and prerogatives of royalty and commonalty.

Vom Leibe mir, eßles Weibsgeschlecht!

Ich weiß, dir komm' ich niemals recht. —

The Stewart family could brook no opposition. It had its own ideal of despotic sway based on an assumed divine right. It wished to reign as absolutely as William the Conqueror; but, as impotently as here described, it sought to enforce its dotard despotism.

Wie noch die Frau den Herd versah,
Da hieß ich Avaritia.

As the Wife, that is England, laboured only for the benefit of her lord, this ruling power was called Avaritia. This was the royal Ideal which induced William I. to subject or marry England. This was the foreign husband, the Woodcutter, whom maiden England was obliged to obey and reverence.

Da stand es gut um unser Haus:
Nur viel herein und nichts heraus!
Ich eiferte für Rist' und Schrein.

It was then a splendid time for despotism; all that was produced in the country was for its use chiefly. It was very zealous about the contents of every cupboard and chest of the nation, and noted all in its Doomsday-Book; all this was its property.

Das sollte wohl gar ein Laster seyn!

But in newer times things go differently:

Doch als in allerneuesten Jahren
Das Weib nicht mehr gewohnt zu sparen,
Und, wie ein jeder böser Zahler,
Weit mehr Begierden hat als Thaler.

The nation will no longer work for the monarch alone, will no longer be the slave of his despotism. It has rational views of its own, which it desires to accomplish; it will seek its own enlightenment, its own advancement, its own comfort, and, thus, at the same time, that of its colonies or daughters, and of neighbouring states; it desires to direct its acquisitions to trade, to commerce, to art, and to science. It is better clothed and fed, it drinks better, and can even afford luxury, and wherever it has profited, whether in art, science, commerce or politics, it applies the gain to still further advantages. —

Da bleibt dem Manne viel zu dulden.

But on account of all this Despotism, once regnant, must suffer. Therefore has he sunk into his present famished form. The whole wealth and power of the country no longer exist merely to satisfy his licentious, or destructive will.

It sees debts on every hand, debts it owes to foreign secular and ecclesiastical despotism; these the nation will not recognize.

This is the spirit which would introduce monopolies, force benevolences, rob the rich, lame commerce, and ruin trade, in order that his so-named debts may be paid.

Das steigert mir des Goldes Reiz;
Bin männlichen Geschlechts, der Geiz!

He now calls himself Geiz, and is no more an ideal protected by a regnant active power, but is itself an active spirit, — that is, the active spirit he represents is as weak and passive as a mere ideal. His name has not changed from Avaritia, only this has been adapted to the language of the land.

Now ensues the spirit of the struggle which rationally guarantees the constitution of the realm.

The constitution of the country is drawn by dragons; these are symbols of the traditional and reverential ideas entertained by the main body of the people. It is this steady attachment to such necessary ideas, that is now to bear the nation through its present troubles, and, in two great revolutions, give the Constitution its modern form.

The Hauptweib is the ideal of the Parliament. — Charles rouses this, not to manly action, but to rail and scold under the name of its ideal. That is, not only Charles, but the Parliament itself, play an unworthy part; both are alike fearful of action.

Mit Drachen mag der Drache geizen,
Ist's doch am Ende Lug und Trug!
Er kommt, die Männer aufzureizen;
Sie sind schon unbequem genug.

"Royalty may well dispute with the Aristocracy and Commonalty, — this Charles in spite of all is but a liar and a deceiver. He will but rouse up the rational powers of the country, which are already stirring enough."

This parliamentary scandal calls forth the various political and religious sects of England, Scotland, and Ireland. These declare themselves in the same unmanly form, only more vehemently.

Der Strohmann! Reich' ihm eine Schlappe!
Was will das Marterholz uns dräu'n?
Wir sollen seine Frage scheu'n!

This is against the spirit of Charles.

Die Drachen sind von Holz und Pappe;

And now the reverential principles of the country are scoffed.

Frisch an und bringt auf ihn hinein!

They will go farther; they will attack disorderly and irrationally the puppet Charles, who is protected in his

place by the revered constitutional principles of the nation.
— There is already massacre and rebellion in Ireland and rebellion in England and Scotland.

The Common-Sense of the country raises its voice against the impending conflict, which threatens the destruction of all the nation has acquired, when at once the Constitutional principles of the country develop their bent and capability.

Seht, wie die grimmen Ungestalten,
Bewegt in rasch gewonnenen Raum.

Cromwell rises as the champion of the traditional and reverential principles of the nation.

Das Doppelflügelpaar entfalten!

A rational army and navy is at once developed.

Entrüstet schütteln sich der Drachen
Umshuppte, feuerspeiende Rachen.

It is in the first place a revolution under a religious guise; it is in the second place an enlightening revolution.

Die Menge flieht, rein ist der Platz.

Cromwell has accomplished his great work. Under his wise and strong rule, Plutus descends from his isolated position and consorts with the nation at large. He has till yet been represented by the government, ruling for the national welfare; now the people itself is prepared to cultivate the same spirit.

Er tritt herab, wie königlich!
Er winkt, die Drachen rühren sich.

Cromwell gloriously vindicated the English Spirit at home and abroad, dealt out justice impartially, advanced science, fostered the seats of learning, promoted trade and commerce, and was himself a model of simplicity and temperance. His work is done.

Er winkt, die Drachen rühren sich;
Die Kiste haben sie vom Wagen
Mit Gold und Geiz herangetragen.

The constitutional principles are again in their due place; Charles II. is on the throne. But, henceforth, Plutus in reality rules Britain. Of these great political changes it may well be said:

Ein Wunder ist's, wie es geschah.

Charles II. is not long on the throne, until Plutus perceives what troubles again await the country; upon this he addresses Ideal Genius. —

Bist frei und frank; nun frisch zu deiner Sphäre!

Hier ist sie nicht! Verworren, schäffig, wild,

Umdrängt uns hier ein fragenhaft Gebild.

It is an age of suffering and struggle. — Geiz, such as he is, is the representative of monarchy: it is an age of political degradation and Jesuitism; it is an age of scepticism and voluptuousness, in which religion is disregarded, Shakespeare forgotten, and Milton ignored. — Physical science alone is furthered.

Ideal genius obeys his wise and practical adviser; but, before departing, he raises his voice in Milton, Dryden, Locke, Newton, and Boyle, declaring his attachment to the fostering genius of his fatherland.

(Ab, wie er fam.)

Nun ist es Zeit, die Schätze zu entfesseln!

Die Schlösser treff' ich mit des Herolds Ruthe.

Es thut sich auf! schaut her! in eh'nen Kesseln

Entwickelt sich's und wallt von goldnem Blute;

Zunächst der Schmuck von Kronen, Ketten, Ringen;

Es schwillt und droht ihn schmelzend zu verschlingen.

Plutus is no sooner amongst the people than he discloses the rational treasures of which he is the genius. These are all of those precious qualities which can lend dignity, beauty, and magnificence to a nation; they are the civilizing and ennobling principles of colonization, liberty, toleration, and industry, which were now displayed in Britain by its supreme Genius to awaken worthy desires in the country. — Thus, Jamaica was acquired in 1659 and

Bombay in 1662; Pennsylvania was colonized in 1681; the Habeas Corpus Act was passed in 1679; the French Refugees were welcomed in 1685, and by these the manufactures of the country were raised and improved; the Hudson-Bay Company was established in 1699.

But a spirit is awake in Britain which is not inclined to enter the path of calm development, nor can understand the more than golden treasures exhibited by Plutus; it is a material, an unlicensed, and short-sighted spirit.

Seht hier, o hin! wie's reichlich quillt,

Die Kiste bis zum Rande füllt. —

Gefäße goldne schmelzen sich,

Gemünzte Rollen wälzen sich. —

Ducaten hüpfen wie geprägt.

O wie mir das den Busen regt! —

Wie schau ich alle mein Begehrt!

Da krollen sie am Boden her. —

Man bietet's euch; benutzt's nur gleich,

Und bückt euch nur und werdet reich! —

Wir andern, rüstig wie der Blitz,

Wir nehmen den Koffer in Besitz.

This is the spirit of the reigns of Charles II. and James II. The civilization, freedom, and power of the country produced by the policy of great monarchs, and the expression of the national will in a revolution, were threatened with annihilation; arbitrary sway was almost re-established; the destructive passions of the people were roused; plots were formed; and civil wars again distracted the country.

The Common-Sense of the country in the Habeas Corpus Act and Test Act, and in the last remonstrances of the parliament with James II., attempted to save the priceless treasures of the nation; but when a son was born to the king in whom the people saw the inheritor of a father's arbitrary will, it looked around in its Common Sense for a rational means of deliverance:

Bermummter Plutus, Maskenheld,

Schlag' dieses Volk mir aus dem Feld!

The Herald applies to Plutus, but to a verummutter Plutus for assistance; that is, it has recourse to William of Orange, the reigning and hero genius of Holland, of whom his own and country's interests, nature, and hopes are similar to those of Britain.

But in Britain lies the means of its own deliverance, when these are wielded by a circumspect and able man; therefore —

Dein Stab ist wohl dazu bereit;
Verleih' ihn mir auf kurze Zeit! —

William desires that the rod of government be given him, and this is granted.

Ich tauch' ihn rasch in Sud und Gluth. —
Nun, Masken, sehd auf eurer Huth!

He dips his symbol of power in the boiling nature and inflamed reason of the people; that is, he declares on landing in England that he is come to assure the religious and political constitution of the land. — With him there is to be no dallying or trifling; a great and earnest work is to be performed. Woe to those who oppose his assertion of enlightenment!

England and Scotland acknowledge William. It is from Ireland chiefly that the Geschrei und Gedräng proceeds, — this country had to be subjugated with armed force.

Thus Plutus effects his work of order: the people are brought back to the path of duty; the constitution is confirmed, —

Doch solcher Ordnung Unterpfand
Zieh' ich ein unsichtbares Band.

This was in passing the Bill of Rights on which the freedom of the British people is based; also in the freedom of the press now decreed.

Hereupon the Common-Sense of Britain may well say to William;

Du hast ein herrlich Werk vollbracht.
Wie dank' ich deiner klugen Macht!

But the far-sighted Plutus sees a new source of danger: a principle is supreme in France, antagonistic to the interests of civilization and humanity. Represented by Louis XIV. this has already been directed to overthrow the religious and political freedom of Europe. Holland especially, and France itself have already deeply suffered. Britain has already successfully opposed the power; its interests are now more than ever connected with those of Holland and of Europe. The fatal power is not subdued; it is, on the contrary, exerting its baleful influence more than ever. The cause of Europe is one. — From this time British politics and interests are Continental politics and interests. — There is now described the salutary effects exerted by Britain for Europe, till, in the year 1815, it finally restores the natural equilibrium of the continent.

With this prospect before it Plutus, richer and mightier than ever, and strong in the spirit which is increasing its possessions in every part of the world, calmly and earnestly replies:

Noch braucht es, edler Freund, Geduld:
Es droht noch mancherlei Tumult.

XVI. Moment.

In Geiz there is symbolized the spirit of the government of Louis XIV. in his age, and of Louis XV.: the reign of senility, Jesuitism, and bigotry; of shameless extravagance and of brazen vice; of wicked and irrational despotism, — it is the reign of Pompadour, Dubarri, and Law; the people is nothing; it lives only to work and suffer for its rulers.

We heard the Abgemagerte or Geiz lament his troublous and perilous situation in England; but in France his situation is secure and comfortable:

So kann man doch, wenn es beliebt,
Bergnüglich diesen Kreis beschauen.

An immense army official and military, such as Britain

neither required nor allowed, is here, in France, kept up for the protection of his person and the accomplishment of his will. He will however not act openly; by his pantomimic gestures, i. e. by the influence of his court, this principle will make other lands (wives) his own — subject them to a licentious and abominable government of which he is the supreme spirit. To do this effectually he will use wizard tricks — he will handle gold like clay; this refers to the manner in which the scheme of Law was abused; how the Stuart family was assisted in its armed pretensions against Britain; to the financial artifices, the subsidies, the Mississippi scheme, etc. Thus it costs Geiz nothing to carry out his plans.

The Common-Sense of Britain sees how strongly this malignant Spirit affects neighbouring nations and his own security. His moral and political feelings are offended; in him is roused the sense of nature and humanity; he will attack Geiz with armed power.

But Plutus perceives how this unnatural principle has roused its own avenger:

Er ahnet nicht, was uns von außen droht.
Laß ihn die Narrentheidung treiben!
Ihm wird kein Raum für seine Bossen bleiben.

A power springing from beyond the existing intellectual pale (von Außen) is preparing to meet and overthrow Geiz; but, at the same time, to disturb the condition of Europe.

Gesetz ist mächtig, mächtiger ist die Noth.

“The laws of a nation are powerful; but when these laws drive the people to despair, and threaten to deprive them of a natural means of existence and of all natural rights, these laws are trampled on and destroyed.”

That intellectual movement is referred to which declared itself in Britain in the seventeenth century, and was further developed in the eighteenth; and which, having been accepted and popularized in France, preeminently brought about the great revolution.

The aim of this movement is to vindicate the dignity of Pan, that is of natural Humanity or of the People in general. The various Spirits, who now appear, prepare for his final introduction. It is the awakening of the long-oppressed humanity of France and of Europe generally, which one by one casts off the shackles of Geiz, sapping the opposing barriers, artfully mocking the decayed strength till, in tumultuous and destructive fury, it hurls the pernicious Principle from its place.

Getümmel und Gesang: this is the spirit of the new opinions advocated by the followers and partisans of Locke, by Shaftesbury, Bolingbroke, and especially by Toland, Wollaston, Mandeville, Collins, Tindal, Chubb, and Morgan.

Das wilde Heer, es kommt zumal
Von Bergeshöh' und Waldesthal;
Unwiderstehlich schreitet's an:
Sie feiern ihren großen Pan.

It is the sensational school which comes at once from the heights and depths of original nature; which rejects blind belief, and traditional art and science; and founds its knowledge on sensation, observation, and reflexion only. Such a philosophy as theirs is not to be opposed; it is a natural philosophy, which celebrates the glory of humanity to the prejudice of traditional and dogmatic hierarchy.

Sie wissen doch, was keiner weiß,
Und drängen in den leeren Kreis.

These philosophers know well what must be the ultimate effect of their writings, but not the slumbering masses for whom they write. They now usurp the intellectual throne in the country.

Ich kenn' euch wohl und euren großen Pan!
Zusammen habt ihr kühnen Schritt gethan.

Plutus, whilst allowing them a free and undisturbed place in his neighbourhood, was not ignorant of their power

and signification. Nay, he knew this better than themselves; for, whilst the philosophers only looked to an ideal reformation, Plutus, with practical sense, saw also one that would be real. But they are a portion and necessity of the time; they are a hope for the future; and thus he dutifully yields them a place, and wishes them fortune.

Gepuhtes Volk du, Flitterschau !

Sie kommen roh, sie kommen rauh,

In hohem Sprung, in raschem Lauf,

Sie treten derb und tüchtig auf.

This is the spirit of Swift, Young, Fielding, Sterne, Smollet, etc. who followed the fore-mentioned writers, as here described. It is a spirit which fiercely and unsparingly mocked and exposed the mechanical religious exercise, the hierarchichal hypocrisy, the vice and weaknesses of the time, thus exercising a mighty influence and sapping the authority of Geiz.

The reaction against Geiz began in Britain; but his influence here was comparatively weak, so that this movement was not continued. It was in France especially, that this monster sought to trample nature and humanity under foot. French Ideal Genius was thus influenced to take up the reaction begun in Britain, and adapt it to its own circumstances and misfortunes, in consequence of which it revolutionized not only its own fatherland but Europe. The history of France is therefore in the meantime more especially brought before our notice.

The troop of Fauns symbolizes with beauty and force the spirit of the Voltaire School. They are wild and wanton spirits, far removed from the noble simplicity and calm repose of natural and cultivated humanity. They are mocking and lustful in nature, and are nevertheless a vindication of nature and humanity.

Goethe details the attributes of this school. Instead of the vine they are wreathed with oak-foliage, the emblem of northern mind. The influence they exercised on the ideals of their time is thus described.

Das schadet alles bei Frauen nicht.
Dem Faun, wenn er die Patsche reicht,
Versagt die Schönste den Tanz nicht leicht.

It is how the ruling ideals of Prussia, of Russia, of France, of various German states, entered into joyous relationship with the Voltaire spirit.

The Fauns are many; the Satyr stands alone; it denotes the spirit of Rousseau. The influence, which this single man exercised in creating the great Revolution against Geiz, entitles him to this particular place. Rousseau had no school; he stands alone.

Der Satyr hüpfst nun hinterdrein
Mit Ziegenfuß und dürrem Bein.

The description is a masterpiece. The Satyr is also a vindication of nature and humanity, but still further removed from cultivation than the fauns. It is the passionate animalism of man.

Nud gemäßenartig auf Bergezhöh'n,
Belustigt er sich umherzusehen.

Remote from all principles of human society that, represented by Rousseau, rejoices to live among the towering characteristics of the mind; from this high position he looks down with scorn on the fruitful and comfortable regions inhabited by men in general.

In the Gnomes, spirit of the newer demonology, watchers and explorers of undeveloped treasures, there is genially symbolized Inventors, Discoverers, or Scholars in general. — The great discoveries and researches of this time rationalized the European mind, and brought it nearer its great revolution against Geiz. France was at this time particularly distinguished by enlightening and awakening intellectuality. The works of Prevost, Fourier, Coulomb, Lavoisier, Buffon, Cuvier, Bichat, Fourcroy, Lalande, etc. created a new epoch in the history of the human mind. This scientific movement was not confined to men of edu-

cation only; it captivated at once the fashionable and labouring classes of society.

How aptly, how beautifully do the opening lines illustrate the habits of scientific men.

Da trippelt ein die kleine Schaar,
Sie hält nicht gern sich Paar an Paar.
&c.

And how true is this.

Wir sind der guten Menschen Freund.
Doch bringen wir das Gold zu Tag,
Damit man stehlen und kuppeln mag;
Nicht Eisen fehle dem stolzen Mann,
Der allgemeinen Mord ersann.
Und wer die drei Gebot veracht't,
Sich auch nichts aus den andern macht.
Das alles ist nicht unsre Schuld;
Drum habt sofort wie wir Geduld!

Whilst the genius of France was thus engaged for the benefit of man, the American people provoked by the unjust measures of the British government, rose to arms in defence of its rights, and successfully asserted its independence. This great result inspired especially the mind of France, and determined it on resistance to established authority.

Riesen.

Die wilden Männer sind's genannt,
Am Harzgebirge wohl bekannt.
&c.

The American revolutionists are well denominated Giants. They are further termed wild men: they are uncorrupted by, as they are unused to, the artificial forms of European civilization; they are as nature fashioned them, unpolished, hard, and rough; but they have in them a true sense of natural right, and are prepared by wild courage, strength, and natural stratagem, to assert their rights. They are like the inhabitants of the Harz, that is in spirit,

occupations, and habits; and they come to defend a freedom which the Harz inhabitants once enjoyed.

Nymphs were youthful demi-deities who inhabited every stream of sentiment; without sentiment they could not live. They here symbolize the humanitarian ideals of a natural religion, which is still in its infancy; they are the beautiful but undefined aspirations after religious and political liberty which now charmed the national mind. The fauns, the satyr, the gnomes, the giants have led to these ideals. — In France, the expulsion of the Jesuits, and the acknowledgement of the rights of the Protestants, already gave token that the national spirit had begun to intimidate the despotism of the aristocracy and the clergy.

Pan denotes the popular spirit of humanity; but of one country generally; the great Pan is the humanitarian nature of all peoples generally. The kaiser is the people in regard to its national and practical characteristics; Pan is the people in regard to its natural humanity.

These Nymphs at length bring him before us; that is, the half-natural, half-imaginary (demi-deities) ideals of religious and political liberty created by fore-mentioned rational powers, fauns, satyrs, etc., take hold of the great body of the people, awaken, rouse, enlighten it, bring it for the first time in modern history before the world. It is no longer as in the middle-age the aristocracy and clergy, and deep into modern time, the king alone, which commands our attention; at length the People is something. It is to take the supreme position in the development of the new epoch.

Pan himself does not speak; he acts only, and acts, for good or for evil, for creation or destruction, according to the nature of the spirit which rules him for the moments. — We are now to see what are the spirits which guide him through this time.

Now, first, the Ideals of the time surround the people of Europe in orations, newspapers; pamphlets, books, etc., and instruct him as to his importance and power; then as to his past and present condition.

Nymphen im Chor.

(Sie umschließen den großen Pan.)

Auch kommt er an!

Das All der Welt

Wird vorgestellt

Im großen Pan.

The nature of the people in general is described;

Ihr Heitersten, umgebet ihn,

Im Gaufeltanz umschwebet ihn!

Denn weil er ernst und gut dabei,

So will er, daß man fröhlich sey.

Reference is here made to the murderous wars to which he was led during the last century.

Auch unter'm blauen Wölbedach

Verhielt er sich beständig wach;

“But now he is reposing, refreshed by an air of liberty, and soothed by the sounds of religious and political freedom, as yet, however, small indeed. He is lord of the state; for, when it pleases him to repose in the full sun-tide of enlightenment, all action, all progress is hushed; he reposes in the enjoyment of the culture which has sprung up around him. On him depends also the state of the national ideas, whether they be in his mind active or inactive. But when he awakes from mental sleep to revolutionary action, all titled and organized powers shrink back with terror, and no force can resist him. Then honour to the people to whom honour is to be ascribed”!

Und Heil ihm, der uns hergeführt!

Thus did the Ideals of the time enlighten and inflame the people of Europe generally, and of France particularly.

Goethe closes the list of the successive principles, which prepared Europe for the revolution, by a deputation of the gnomes. These scholars, who address themselves more particularly to the people, are the Political Economists. By a series of able thinkers, Turgot preeminently,

all ranks of society in France had become inspired with a deep interest in political economy, and had learned to comprehend the evil proceeding from the protective and selfish system maintained by the government. Political questions had in consequence become the absorbing topic of the day.

It is not to the government of the land the scholars appeal; for the government abuses natural and rational justice, — they lay their investigations before the people.

The scholars describe their relation to Pan: they are his servants; they work for him only. By means of the Wünschelruthe*), they discover the undeveloped powers and resources of the nation; it is then for the people to produce these for the benefit of society in general. They have just fallen on a treasure which has lain rusting since the year 1614, one which should limit the monarch's absolute power, and give the people a voice and share in their own government. This is well called

Eine Quelle wunderbar —

and well may the scholars say;

Die bequem verspricht zu geben,
Was kaum zu erreichen war.

This treasure is confided to the people for practical development: the cause of the people and of the gnomes is one; the exaltation of the one is the exaltation of the other. How true is this;

Dieß vermagst du zu vollenden;
Nimm es, Herr, in deine Hut!
Jeder Schatz in deinen Händen
Kommt der ganzen Welt zu gut.

Plutus perceives that the great social convulsion must at length take place, for the French government has outlived its time, and cannot understand the national spirit. The Common-Sense of Britain and of Europe will well

*) The Wünschelruthe symbolizes the principle of research.

require its full courage to behold collectedly the terrible outburst, one on which the present and the future will disagree; but it is for the Herald to write it faithfully in dispatches, newspapers, and histories, that future philosophers may teach terrible lessons, and future governments learn to study the spirit and requirements of their time.

The Herald lays hold of the rod which Plutus holds in his hand: the effects of the French Revolution were so tremendous that the Common-Sense of Europe hang for support, in its astonishment and dismay, to its constituted government. But Plutus supports and wields the staff: it was the British Plutus which defended the old governments of Europe, and overthrew finally the unnatural tendencies of the revolution; in other words, it was British ships and British Gold which saved Europe from overthrow.

Goethe's conception of the revolutionary period will be more easily understood if, in the first place, its principal moments are surveyed.

1. Die Zwerge*) führen den großen Pan

The Aristocracy and Prelacy of France lead the people to the revolutionary gulf.

2. Nun aber fällt sein Bart**) hinein.

*) The Aristocracy and Prelacy of France on account of their limited understandings are termed dwarfs.

**) The Beard is the sign of manhood; it is the symbol of royalty and religion; it is a natural production, differing somewhat in different countries, but there are peoples for example the Americans who do not cultivate the beard or the royal principle. — The people of France had in the natural order of things their king, and it is very evident that the people did not wish to lose their king. At once, by unnatural agency only, the royal principle is lost in the wild gulf of enlightenment. The defect is sought to be hid by the symbol of executive power (consul, general, Napoleon). As unnaturally and as unwished as the beard is lost, as unnaturally does it fly back again. In a word it is the suppression of the royal principle, natural to the people, which causes the chief misery and ruin of the revolution.

The monarchichal principal of the nation falls into the revolutionary gulf; that is the suppression, and even execution, of the king.

3. Der Bart *) entflammt und fliegt zurück,
Entzündet Kranz **) und Haupt ***) und Brust †);

In 1795, the time of the third Constitution, it is vainly sought to re-establish royalty.

4. Zu löschen läuft die Schaar herbei,
Doch keiner bleibt von Flammen frei;

The European states endeavour to quench this destructive revolution, but become themselves encircled in its ruinous flames.

5. Doch hör' ich aller Orten schrei'n:
„Der Kaiser leidet solche Pein!“

Napoleon is at large in Europe. — The people of Europe, nay, in part of Asia and Africa, are suffering from the horrors of all-consuming war.

6. Schrecken ist genug verbreitet;
Hülfe sey nun eingeleitet!

“Let British ideas, British money, and British ships and troops quench the revolutionary enlightenment”!

Now comes a free translation of the whole passage.

*) It is true indeed that, for the moment, the hand supplies the place of the beard; but the hand cannot always remain there, and a new beard must, in the natural course of things, grow again.

**) The garland is here in place of hair, at least it covers the hair; it signifies the principle of honour and glory which has been established for the moment in place, or at least above, the old aristocratic and prelatic principle natural to the nation, and which must finally declare itself again.

***) The head is the symbol of the seat of government, that which guides and governs the whole national body.

†) The breast symbolizes the parliament; it contains the hidden vital, or the agricultural and industrial parts of the people on which depends the life of the whole national body.

"The Aristocracy and Clergy of France quietly conduct the people to the gulf of revolution. The National Assembly is proclaimed; on this a moment of calm ensues; but, ominous lowers the time. The vacillation, the treachery of the government excites the revolutionary spirit again. The Bastille is stormed. — The people are well-humoured with their successes; the*) rights of man are proclaimed, the feudal system abolished. But order and security are at an end; the king is deposed, the effigy of the pope burned; civil factions distract the country; outrage, massacre begins. — The king is executed; but the symbol of executive power immediately occupies his place, thus hiding the want. Now the royalists attempt the restoration of the king; on this faction and strife inflame all parts of the national body; the country is a scene of suffering and ruin. Neighbouring states hasten to quell the destroying revolution; but they are themselves caught in its flames; and the more energetic their action, the more revolution and war arise. European culture is a spoil of the revolution. — And now what do we hear from ear to ear, from mouth to mouth? Oh! eternally unhappy ignorance! what suffering hast thou brought upon us! The next day will announce what it will please no one to hear; and all places ring with one cry".

„Der Kaiser leidet solche Pein“.

"'The People is suffering'. The People and its attendant train of officials and governors are being consumed. Let those be accursed who misled them (the people), armed them with weapons of destruction".

Zu toben her mit Brüllgesang
Zu allerseitigem Untergang.

"Oh! people, people! wilt thou never work as prudently as all powerfully! The whole culture of Europe is a prey

*) This is Perlenschaum, — these philosophic and political feelings or measures are unreal, unguaranteed, and fading; they are the rare and beautiful sentiments produced by national feeling in collision with the incorruptible gems of right and justice.

to destruction, the revolutionary flames are threatening the longest established political and social forms themselves. Universal destruction is imminent”.

Des Jammers Maß ist übergall;
Ich weiß nicht, wer uns retten soll.
Ein Aschenhaufen einer Nacht
Liegt morgen reiche Kaiserpracht.

Plutus.

Schrecken ist genug verbreitet;
Hülfe sey nun eingeleitet! —

“Strike, holy constitutional power of Britain! strike till Europe quiver and resound! Ideal element, in which all lives, and moves, and breathes, be filled with feelings which cool, and soothe the heated mind! Let national and religious sentiments assuage the revolutionary tumult! Come every softening persuading means to restore the European mind to its natural condition! Make this vain revolution appear a harmless play of the intellectual elements! When imaginary powers threaten us with hurt, human wisdom must confront it accordingly”.

L u s t g a r t e n .

We return again to the subject proper of the Faust tragedy, to German History.

This scene treats of the political transformation of the German Empire after the Hussite Wars, when Imperial Reality becomes a mere name.

Morgensonne: — In the scene in the imperial palace the enlightenment of modern times was rising on Germany; in the present scene modern time has begun: The Hussite Wars have just been finished. Gunpowder has been invented; the arts of printing and engraving on copper have been invented and developed in the country. New universities have been established; the spirit of the Italian humanists has been gladly welcomed by German scholars, and is already shedding its full enlightenment; the sciences are being earnestly studied. The art of painting in oil has been invented; and the fine arts are at a new stage of development.

But whilst the empire has been thus advancing in material and intellectual importance, its political condition has become worse. In the scene in the imperial palace the Emperor-Kanzler, though of little mark, still possessed a certain degree of importance. Now he is at length a mere name; he has the leading voice in the affairs of the empire, not because the princes concede this distinction to his rank, but because it is necessary to the existence of the idea he represents; therefore Faust is represented as granting him this honor. Imperial power at length confirms its incapacity; the reality of its dignity, its grandeur, and its authority sinks to an empty

name. Yet this is the important epoch which is to stamp the national character, to establish the future hopes and political form of the German Empire.

The spirits, represented by the colleagues of the Emperor-Kanzler, sink in the same manner to empty names.

The regnant spirit (Mephisto) of the scene in the imperial palace may be said to have sprung from an opposition to the abuses of the Church; that of the present scene proceeds from the incapacity of the kaiser to deal with the affairs of his empire, from his slovenliness, good-nature, and recklessness in accepting any means which can release him from present embarrassment. In the palace-scene the supreme spirit stood up to the difficulties of the time and overcame them; in the present scene it gives way to the difficulties and seeks the means of avoiding them. Therefore Faust is represented as being the all-directing power of the present scene. It is, as the idea is given in the tragedy: The titled powers of the empire unable practically to assert their authority, (of the interests of the country they do not think), throw themselves into the hands of Faust or Mephisto. It matters little whether we here call Mephisto Faust, or Faust Mephisto; the work of both is alike destruction.

If it can be said that an unrestrained Ideal spirit can benefit a country in any way, the Ideal Spirit of the present scene may be thus analyzed. — It is represented by Faust and Mephisto; the former denotes the ideality that is essential to the progress and civilization of a country; the latter that which is prejudicial only. Thus that the German Empire should resign its claim to Italy, and replace this by an idea, was beneficial; but, it was, on the other hand, prejudicial, that it should allow its integrity to be broken on its southern, eastern, and north-eastern frontier, and that it should permit disruption of its unity into many independent parts.

This scene is represented as taking place in the Lustgarten. — It is not the place for the transaction of the earnest and essential business of life; but for idealism,

indolence, and momentary enjoyment, to the pursuit of which the kaiser denotes the energies of his life, and that especially during the present epoch.

In the palace-scene the kaiser was attended by a Hofgesinde prächtig gekleidet: then the nobility, the clergy, the patricians, and the rich burgesses only were free men; but now the morning sun has risen, and men and women, who had been doomed to slavery and ignorance in the middle-age, have awaked to assert their right to the natural blessings of life.

Faust and Mephisto appear anständig, nicht auffallend, nach Sitte gekleidet. — In the palace scene Mephisto still appears in the motley, piebald garb of the middle-age; but now, the architecture, sculpture, painting, literature, and costumes have assumed a style in consonance with the renaissance spirit.

Both kneel: Ideal Genius and art both bow to the greatness, and place themselves at the disposition of the Practical spirit of their fatherland, — why, we shall shortly learn.

Faust.

Verzeihst du, Herr, daß Flammengaukelspiel?

Faust and Mephisto declare themselves to be the authors of the Hussite Wars, this great manifestation against the perfidy, the corruption, the insupportable despotism of papal power, as against the disjuncture of Germany, and the incapacity of its governors. It was in the first place the work of Genius, as Ziska and the two Procopes splendidly vindicated their right to religious liberty. But it was a work of Mephisto after all, a Flammengaukelspiel; — to what did it lead? Where was the Practical genius in Germany to understand and make use of the moment for its own liberation? Is not Goethe justified in making his kaiser express himself thus blindly and recklessly? —

Ich wünsche mir dergleichen Scherze viele.

Did he not trifle with the splendid occasion according to his wont, even as he himself says?

The emperor describes now the Hussite Wars, and his own relation to the same.

Auf einmal sah ich mich in glühender Sphäre;
Es schien mir fast, als ob ich Pluto wäre.

“At once I saw myself in a sphere of consuming enlightenment*). It almost seemed to me as if I were the monarch of all imaginary degradation, ignorance, and woe”.

He now tells us what was the rational basis of these wars.

“There lay, amidst ignorance and the collected remnants of former religions, a rational basis**) glowing with burning enlightenment”.

A further description of the Hussite wars follows;

“From this and that ideal abyss***) leaped forth wild revolutionary enlightenment, which, joining, became the support of a new constitution. It always seemed as if it would form itself into a splendid system; but, always promising, it became no reality. Through the regions won by splendid, but almost unprofitable victories†), did I see in timorous commotion the disciplined, but useless upholders of the empire. They thronged forward towards me in a wide circle, and proffered to me the homage of their incompetence, as they have always done. I recognized each power and member of the constitution. I seemed

*) The Hussites gave Germany most convincing enlightenment as to the worth of its political and material resources, but this was in destructive war.

**) Felsengrund is the basis of the war; this was essentially rational and practical.

***) Schlund; the seat of unpractical fearful idealism.

†) Gewundene Feuersäulen; the supports of the state were the enlightening reason of splendid victories, or of the political, religious, and natural principles thus maintained.

the prince of a thousand weak would-be extinguishers *) of enlightenment.”

Mephisto.

“Thou art, my lord, the prince of a thousand governing would-be extinguishers of enlightenment; and that is because thou art the absolute master of the ideal, the sentimental, and practical spheres.”

Following on the Hussite wars and proceeding from the same, is the Council of Basle, the last of the great church assemblies of the 15th cent. in which bold and persevering efforts for reform were made.

The spirit of this Council is now to be brought before us.

Mephisto is here a spirit antagonistic to any real and effective operations; he is a spirit of mockery. He takes up the idea of the desired reform, and recommends it to the kaiser, only that he may scatter any reformatory plans entertained in the empire; i. e. councils and speeches were ineffectual in producing any change. The kaiser had already proved the truth of this, and even so the Hussites. Decisive action could alone ensure to the Germans what they desired. This the Hussites had already by bold deeds acquired, and therefore needed to resort to no such dangerous means, to imperil what was already their own.

It is Mephisto alone who represents the regnant active spirit at Basle; for, in reality, the reformatory movement was conducted neither by the Practical nor Ideal

*) The Salamander is a low animal principle; being terrified, it sweats from its mouth and teats a kind of milky moisture, which can protect it for some minutes against a temperate coal fire, and even extinguish the same; but the moisture cannot resist an enduring and intenser fire.

This refers to those sentimental measures extorted by fear from the several members of the church and state, and adapted to quench the enlightenment of the time, burning or prejudicial to them. Only in such trying predicaments as the Hussite wars, and then for their own safety, do they develop such natural but unwholesome feelings.

genius of Germany, but by a spirit antagonistic to the interests of both, as has already been remarked.

How Mephisto mockingly persuades the kaiser to improve his situation by taking part in the Council of Basle.

Gehorsam Feuer hast du nun erprobt.

“Thou hast just proved how enlightening revolution is at thy command in these Hussite wars; now fling thyself into the great religious question which is boisterously agitating the national feeling.”

Und faum betrittst du perlenreichen Grund*).

The pearls and the ground of the sea are those religious yet rational points which, on the first session of the council, were proposed as its aim; viz., extirpation of heresies, union of all christian people in the universal catholic church, the accommodation of differences between christian princes, and a reformation of the church in its head and members.

So bildet wallend sich ein herrlich Rund.

This undulatory edifice is the grand scheme of the Council.

Siehst auf und ab lichtgrüne schwanke Wellen,
Mit Purpurfaum, zu schönster Wohnung schwellen,
Um dich, den Mittelpunct.

That is, the feelings which prevailed in the Basler council had in the beginning a beautiful, yet rationally regarded, an unnatural appearance: they seemed to be free from any party influence, and calculated to effect the aim of the council. Moreover, the situation of the pope, who had been till the present time, the middle point of German national feeling, was endangered; and now the

*) Light-green waves with purple border. — This is unnatural; corrupted and pestilential sentiments only could have such colours.

practical interests of Germany itself were to be advanced to this important position.

Bei jedem Schritt,
Wohin du gehst, gehn die Paläste mit.

The pope was highly incensed at the manner in which the council entered into negotiations with the Hussites, and ordered it to be dissolved; yet, even thus, he was unable to interrupt its continuation. That is; the kaiser demanded reforms, and in whatever steps it pleased him to take, he was closely followed by the individual plans and theories of the assembly.

Die Wände selbst erfreuen sich des Lebens,
Pfeilschnellen Wimmeln, Hin- und Widerstreben.

The plan of the Council was enlivened by the manner in which it was reviewed by the Cardinals, Patriarchs, Archbishops, Bishops, Abbots, Canons, Theologians, Doctors, and Clergymen present, and by the mutual dealings of these with one another.

Meerwunder drängen sich zum neuen milden Schein;
Sie schießen an, und keines darf herein.

The sea-wonders are the secular rulers, the emperor of Germany, the king of France, most of the German princes, etc., who also engaged in the religious question; they gladly hailed the dim enlightenment shed by the council, and promising the same their support, encouraged it to proceed to decisive effects; yet none of them dared to trespass on the council itself; and yet, like the sea-wonders, not from want of material force.

Da spielen farbig goldbeschuppte Drachen.

This is the spirit exhibited by the council, when it ordered the pope to retract his mandate for the dissolution of the council, which he had before issued, and commanded him and his cardinals to appear before it within three months.

Der Haifisch klappt, —

This is the spirit of the pope issuing in his rage repeated bulls for the dissolution of the Council.

— Du lachst ihm in den Nachen.

But the Council neither regarded the pope nor his bulls.

Wie sich auch jetzt der Hof um dich entzündet,
Hast du doch nie ein solch Gedräng erblickt.

The Council comes to an understanding with the Hussites; the pope finally recognizes the council; the papal legates take the presidency; new resolutions are adopted.

Doch bleibst du nicht vom Lieblichsten geschieden:
Es nahen sich neugierige Nereiden
Der prächtigen Wohnung in der ewigen Frische,
Die jüngsten scheu und lüstern wie die Fische.

On the 22. Jan. 1435, the peculiar work of the council was properly entered on: there were issued seven decrees against concubinage of the clergy, against allowance of such concubinage for money; against over-hasty declaration of the ban, etc.

Die spätern Flug ; —

The ideas entertained by the Council regarding the reformation of the papal chair and its rights, etc.

Schon wird es Thetis kund,
Dem zweiten Peleus reicht sie Hand und Mund. —

The Greek Church, having taken notice of the Council, proposed a reunion of the western and eastern churches.

Den Sitz alsdann auf den Olymps Revier . . .

On the 24. June, 1438, the Council took upon themselves the right to depose the pope, and thereafter to continue their reformatory proceedings; that is, they supposed themselves seated on an imaginary humanitarian basis, from which they gave laws.

Kaiser.

Die lustigen Räume, die erlass' ich dir;
Noch früh genug besteigt man jenen Thron.

The German estates, on whom the issue of the Council chiefly depended, finally expressed their unwillingness to approve of its further proceedings, declaring themselves neutral. Thus the high hopes which brightened the beginning of the Council were closed.

Und, höchster Herr! die Erde hast du schon.

This Mephisto, whilst falsely flattering the kaiser with the belief that he is supreme in each region, where practical genius has, in fact, little cause to be, is making ready to rob him of what is peculiarly his own, the practical region; or rather, is preparing him to hear that his peculiar dominion has become a mere name.

The kaiser believes Mephisto, and regards this spirit as one fortunately granted for his amusement. — Goethe ominously depicts the nature of the kaiser and Mephisto of the time.

Gleichst du an Fruchtbarkeit Scheherazaden.

That is; the spirit represented by the kaiser is as sluggish and dreamy as that of the oriental sultan: sensual pleasure is the aim of his life. He allows Scheherazaden or Mephisto to exist, as it can best tickle his fancy and support him in his unreal life.

In the meantime the kaiser has allowed himself to be betrayed and sold by the titled officials he guarantees.

Marschalk tritt eilig auf: Of these official powers it is the Church which first expresses its joy that the reality of the Empire has become a name. Its precarious situation, as described in the palace-scene, is in the meantime past; the rational demands of the time have been frustrated. The benefits of the Council of Basle have been lost to Germany; Aeneas Sylvius has worked upon the great

officials of the empire; and such of these, as could not be won by words, have been won by gold:

Durchlauchtigster, ich dacht' in meinem Leben
Vom schönsten Glück Verkündung nicht zu geben
Als diese, die mich hoch beglückt,
In deiner Gegenwart entzückt.

The Aschaffenburg Concordat has been settled.

Rechnung für Rechnung ist berichtet.

That is, those debts of justice which our church owed to humanity, and those Christian and rational claims which the nation had upon the pope, have been settled, not indeed according to the principles of christianity or even of justice, but by bribery, cunning, deceit, and falsehood; and therefore:

Loß bin ich solcher Höllepein;
Im Himmel kann's nicht heit'rer seyn.

This passage may be understood in its common everyday sense.

The Heermeister likewise rejoices, for the imperial army has at length become, if not extinct, fast on the way to be so. This spirit, no longer gives itself the trouble to defend, much less to conquer; it imagines that done, and thereupon assumes such glorious titles as best please him. The defence of the German Empire is left to foreigners, to Hungarians, to Swedes, Flemish, Italians, French, and English; it is in the meantime the Hungarians who are saving the very existence of Germany from being extinguished by the Turks. Moreover, this Heermeister no longer takes upon itself the maintenance of public order; so that the country is open to foreign invasion, to civil war, to religious tumults, and to all the great evils which were ruining the country during the reign of Frederic III. — Such is the sense in which we are to understand,

Abschläglich ist der Sold entrichtet,
Das ganze Heer auf's neu' verpflichtet.

And,

Der Lanzenknecht fühlt sich frisches Blut.

that is, the mercenary military spirit, or the spirit of faction and bloodshed, is again abroad in the land.

Und Wirth und Dirnen haben's gut.

"And intoxicating and imbruting influences rouse the wild and beastly lusts of the people."

The kaiser sees his officials rejoicing at their seeming fortunate situation, but, as yet, does not know for what reason.

Schatzmeister.

Befrage diese, die das Werk gethan.

Faust.

Dem Kanzler ziemt's, die Sache vorzutragen.

Ideal Genius is now the spirit supreme in the Empire; it demands that the idea represented by the Emperor-Kanzler be held sacred, that at least nominal precedence be yielded him.

Hereupon this Spirit, as was its custom, especially in important transactions, slowly advances.

Beglückt genug in meinen alten Tagen.

&c.

The explanation of this passage is as follows. — The ideal existence of the German empire has begun; its reality exists on paper only: its power, its wealth, its resources are something which could exist, but do not yet exist; they live in the imagination as yet, and are to be valued to this extent.

It is the Kanzler who makes the announcement; i. e. it was the impotence and dishonesty of a Sigismund and a Frederick III., which, at length, published to the empire and to the world, that the reality of the German Empire was past.

Nun ist gesorgt, damit der reiche Schatz,
Sogleich gehoben, diene zum Ersatz."

It will be evident that this also is merely an idea of the Kanzler and of Faust, quite well intentioned no doubt, but for the realization of which there is little hope.

The rational idea of Mephisto in the palace scene, to regenerate the empire by a development of its natural resources, has come to this unworthy conclusion, even because the regeneration of the empire would have been prejudicial to the selfish interests of the Marschalk, the Schatzmeister, the Kanzler, etc. Meanwhile they rejoice ignorant of the disastrous consequences to which their short-sighted policy will lead.

But all those deeds and acts, by which the reality of the Empire was lost, did not pass unnoticed in the country: there was a cry of discontent and blame:

Ich ahne Trebel, ungeheuren Trug!

&c.

"Here there is injustice and woful deceit! Shall such folly be ascribed to us? Is such crime on the part of titled officials to remain unpunished?"

But the Civil Spirit of the Empire is supposed to explain to the people at large, how all this has taken place by its own allowance: — During the Hussite wars titled names and powers lost all importance; it was the people who were predominant, and they could have effected what they had wished: — They could have decreed the demise of principalities, and bonded cities, and nobles, and consolidated a German empire which would have been the mistress of the world; but instead of, like the Bohemians, acting fearlessly and energetically, they regarded passively the great intellectual conflagration raging around them, and just as is here described;

Der Kanzler sprach mit uns zu dir heran:

„Gewähre dir das hohe Festvergnügen,

Des Volkes Heil, mit wenig Federzügen!"

The people allowed the Emperor-Kanzler, his priests, and officials to act for them, who then pretended to work for the people's salvation, but in reality for their own.

Du zögst sie rein, —

The people consented that the governing officials should act, whereupon these treated, and deceived, and lied; and showed themselves devoid of all honor, manliness, and courage.

— dann ward's in dieser Nacht

Durch Tausendkünstler schnell vertausendfacht.

It was, as if a stroke of the pen thwarted the practical effects which could have resulted from a worthy and prudent behaviour on the part of the German people during the Hussite wars; its governors took advantage of this imprudence for the accomplishment of their own private interests.

Damit die Wohlthat allen gleich gedeihe,
So stempelten wir gleich die ganze Reihe,
Zehn, Dreißig, Fünzig, Hundert sind parat.

That is; not only the princes used the opportunity to make themselves independent monarchs, except in so far as they were formally united, but even the greater vassals of the princes acquired the same independence, as also arbitrary jurisdiction, exemption from taxes, etc. For the abolition of Faustrecht the unpractical Reichskammergericht was instituted, and the country divided into 10 circuits; but all this only tended to secure the independence of the fractions of the empire. The freedom of the burghers was broken; law suppressed; robbery, dissension, feuds, and revolutions became rife in the interior of the country; and, its frontiers open to invasion.

Ihr denkt euch nicht, wie wohl's dem Volke thut.

The chief thing, however, is, that the nation at large was quite content with the new order of things; at first

we saw it was dissatisfied, but that was only a momentary feeling.

Seht eure Stadt, sonst halb im Tod verschimmelt,
Wie alles lebt und lustgenießend wimmelt!

The life here implied, if that can be called life, are the interior dissensions and foreign inroads as already referred to; the Saxon Land war; the Nuremberger war; the more important wars of Diether and Frederick of the Palatinate, of Louis of Bavaria; the revolutions in Austria; the threatened invasion of the Turks; the dispute with Hungary; with Charles the Bold; the rebellion in the Netherlands, etc.

This is decidedly a princely view as to the activity and pleasure-pursuits of the land, for all this has contributed to the ruin of imperial, and the consolidation of princely power.

It will not seem incredible that the kaiser should be so easily induced to accept such princely views in regard to his interest, when we recollect the indifference he displayed to the woful state of the empire as described in the palace scene.

Ob schon dein Name längst die Welt beglückt,
Man hat ihn nie so freundlich angeblickt.

This is again a princely view of the people's interests; the kaiser, that is the people have since the middle-age lived for the advantage of princes and prelates; but now, that it has allowed itself to be completely sold for their advantage, it has afforded them the greatest pleasure.

Daß Alphabet ist nun erst überzählig;
In diesem Zeichen wird nun jeder selig.

The alphabet, or the simplest elements of national and political wisdom, are now for the first time, and that with regard to the German people, superfluous; and this is a source of rejoicing, not only to all the disunited German princes, but to all foreign powers, as the nation will yet learn to its cost.

Und meinen Leuten gilt's für gutes Gold?
Dem Heer, dem Hofe g'nügt's zu vollem Sold?
So sehr mich's wundert, muß ich's gelten lassen.

Thus after all the people is content, if the executive and official powers are content.

Unmöglich wär's, die Flüchtigen einzufassen;
Mit Blizeswink zerstreute sich's im Lauf.
Die Wechselbänke stehen sperrig auf.

The news of this great transformation of German reality into mere name flew like lightning throughout Europe; it was impossible to prevent its effects. — The business-seats of practical profitmakers are thrown open to take advantage of the consequences.

These exchangers have already been in part referred to: the princes, the prelates, the nobles of Germany; the Hungarians; the Turks; the Swiss; the Pope; the Burgundians; the French; the Belgians.

Man honorirt daselbst ein jedes Blatt
Durch Gold und Silber, freilich mit Rabatt.

That is, the exchangers just mentioned accept the nominal German notes at any rate they think proper, but in every case for gold and silver; that is, they give the real value for the nominal value. — This real value would depend on various considerations; on the exchanger's armed force and resources; on the present entanglements of Germany; on what amount of extortion and insult it might patiently submit to, etc. — This having been duly weighed, the exchanger would precede with or without armed force, as was necessary, to procure payment for those debts of folly which Germany had incurred.

Nun geht's von da zum Fleischer, Bäcker, Schenken.

The nominal notes just mentioned, introduced by the governing powers of the empire and guaranteed by its Practical spirit, now come into the possession of the essential powers of society, depreciating and depreciated by

them in turn, thus destroying the confidence and paralyzing the business necessary to the existence of the state.

Die halbe Welt scheint nur an Schmaus zu denken,
Wenn sich die andre neu in Kleidern bläht.

The one half of Christendom appears only to think of feasting on the goods of the German Empire, whilst the other half exults in possessions of which they have already despoiled the same.

Der Krämer schneidet aus, der Schneider naht.

Diplomatists, politicians, teachers, law givers, historians, orators, etc. are hard at work to suit the people to the new order of things for which they have to live.

Bei: „Hoch dem Kaiser!“ sprudelt's in den Kellern,
Dort kocht's und brät's und klappert's mit den Tellern.

There is joy, there is banqueting in ecclesiastical, robber, and fanatic seats of ignorance. “Long live the kaiser!” do the wretches cry, whilst they feast and riot on his goods.

Mephisto now calls attention to the appearance and nature of the ideal of the new time; to her who is the meet companion of the new spirit which has declared itself in the country, and of the changes which have taken place in the same; to her who is ready to bless every one who covets her charms: — this is the art of Printing.

Wer die Terrassen einsam abspaziert.

The constitutional forms of England, France, etc. were formerly likened to giant mountains; and that of imperial Germany was then denominated a plain. Now it is named a terrace, for it is one and still many; and is an artificial structure, adapted for the pleasure and invigoration of not only the German princes, but of any other European monarch who may desire to trample it under foot.

Gewährt die Schönste, herrlich aufgeziert.

The manner in which she was introduced to the world by Faust and Schoeffer, in type beautiful and clear for the time.

Ein Aug' verdeckt vom stolzen Pfauenwedel.

Referring to the showy but unpractical colors, black, red, and blue, in which the first books were printed.

Sie schmunzelt uns und blickt nach solcher Schedel,
Und hurtiger als durch Wiß und Redekunst
Bermittelt sich die reichste Liebesgunst.

Schedel is the necessary manuscript to be printed, with also perhaps the bill of exchange, also an invention of the time. Thus, indeed, does the German conqueror and author work upon the public at large, quicker than he could ever have done by any exertions on his own part.

It is the art of printing, most aptly invented in this age for which the capable and aspiring spirits of Germany are henceforth to live. Indisposed to action, or in so unfortunate a situation that they are no longer well able to act, they are henceforward to look for their political glory in books to the stirring events of their past, and dreams as to their future; or, they are to be satisfied with the honors of life as empty names alone, like Maximilian I., who, finding himself unable even with armed force to make good his claims on Italy, gave up the idea of action and entitled himself „erwählten römischen Kaiser“ without troubling himself about the reality.

The political transformation of the empire with its consequences has been regarded till yet; Mephisto now takes a different, but equally ominous consideration. — He discloses the sentimental and metaphysical bearing of the nation, thus preparing us for the ruinous commotions which are deeply to trouble it; the agriculturist, the tradesman, the manufacturer, and the merchant are already neglecting the practical pursuits on which the well-being of the people depends, and occupying themselves with social, political, and religious questions. On account

of this the material prosperity of the country is already no longer what it was even in the fourteenth century.

Man wird sich nicht mit Börſ' und Beutel plagen,
Ein Blättchen ist im Busen leicht zu tragen, —

“One will no longer trouble himself with the heavy ideas and interests of daily life; but cherish next his affections nominal ideas, which will well associate with the thoughts of his own Ideal; such ideas also more particularly engage the attention of the sacred instructor of the nation; and the organized military spirit of the empire unloosens the band of patriotism and discipline, that it may the more easily turn to any leader or cause which promises the most”.

Die Majestät verzeihe, wenn in's Kleine
Das hohe Werk ich zu erniedern scheine.

Faust now speaks earnestly and nobly, but his idealism is ever more out of place, and only tends to develop the ruin which the kaiser has allowed to gather over his country.

Das Uebermaß der Schätze, das, erstarrt
In deinen Landen tief im Boden harrt,
Liegt ungenutzt. Der weiteste Gedanke
Ist solches Reichthums kümmerlichste Schranke;
Die Phantasie, in ihrem höchsten Flug,
Sie strengt sich an und thut sich nie genug;
Doch fassen Geister, würdig, tief zu schauen,
Zum Grenzenlosen gränzenlos Vertrauen.

That Faust should speak thus is pardonable in him; it is the madness that such idealism should be regnant in the country.

He refers here to the unused and hidden intellectual qualities which could be developed from the German mind; he alludes to the artistic, and scientific ideas of Greece, Italy, and Carthage, which, supported by the intellectual and material resources of his fatherland, could indeed produce incalculable riches.

Here it is to be remarked that Faust does not think of taxing his own creative genius to supply the wants of his fatherland; he has become too indolent for this; he has no spur of necessity to prick him to it, — the originality of the middle-age is at an end. Germany is entering into the fatal path of imitation.

Mephisto takes up the same idea; but as Faust is the earnest ideal side of the question, Mephisto is the mockingly practical.

Ein solch Papier, an Gold und Perlen Statt,

&c.

“This wealth of empty name, which ye have instead of real treasures, is so very convenient that one at least knows what*) one possesses. It obviates all the trouble attendant on practical**) efforts; one can intoxicate his mind at pleasure with politics or religion. — Does one wish intrinsic for his nominal value an exchanger***) is ready; if he will give nothing, why then one occupies himself with intellectual labour for a time”.

Then at once, says Mephisto, treasures, it may be material, or political, etc., are sure to be found. One must not work till the fatherland, the state, or the individual is in difficulties; but, then working, the necessary treasure is sure to be found.

*So bleibt von nun an allen Kaiserlanden
An Kleinod, Gold, Papier genug vorhanden.*

Hereupon the kaiser ordains for the support of his Empire earnest Ideality, Faust, and the Mockery of the same, Mephisto; these henceforward through all ages are to maintain the existence of Germany.

*) That is, nothing at all.

**) By rendering practical dealings impossible.

***) What the exchanger gives can be inferred from line following.

Das hohe Wohl verdankt euch unser Reich;

Schatzmeister.

Soll zwischen uns kein fernster Zwist sich regen;

Ich liebe mir den Zaub'rer zum Collegen.

The Schatzmeister also is content, with, for example, the measure taken by Maximilian for entirpating Faustrecht: the practical value of the means was as nothing; the formality however is sufficient.

Ab mit Faust. — It must be so, for now the Schatzmeister exists in Faust. It is not mentioned when the others depart: they have become mere names.

The kaiser will now distribute among his dependents the nominal wealth he has acquired; in other words, the dependents will take advantage of the assured incapacity and shortsightedness, or altogether, non-reality of the German practical spirit, and all its imperial officials, to arrogate to themselves whatever privileges and powers they may desire, without consideration of the justice or injustice of the act. Each attends to its own private interests alone, and thus the bond of national unity is completely severed.

The first dependents on whom the kaiser confers his privileges are the towns, (pages). It was these who had the greatest interest in supporting the imperial government; and up till the 15th. century had faithfully attended to this, for which they had been rewarded with privileges and immunities for the interest of their commerce; but towards the end of the 15th. century, they refused the emperor all material support. The kaiser, or their governing practical spirit, allowed them to do so even as we see here, on which they declare what use they will make of their fatal privileges.

Ich lebe lustig, heiter, guter Dinge.

That is, — I will live for the satisfaction of my own selfish interests and passions, no consequence how injurious this may be to the country at large.

Ich schaffe gleich dem Liebchen Kett' und Ringe.

That is, — I will live for an ideal of my own no matter how little this may be conducive to the interests of the nation at large. Lubeck and Münster cultivated such peculiar ideals.

We are now to see in what manner the kaiser conducts himself towards the nobility. — They are termed chamberlains: the country has no longer need of them in that warlike capacity in which they first appeared in history; the burghers have surpassed them in riches and real importance; poor by their extravagance and debauchery, brutal by the occupations of their lives, rude and ignorant by their disdain for learning, proud and overbearing by the worth they attach to nobility, they have prepared themselves only for the titled, yet menial offices at the courts of their national aristocracy. In them is the spirit of the future bureaucracy of the country.

Whilst the towns are supposed to empfangen their rights the nobility are supposed to annehmen them.

Von nun an trinf' ich doppelt beßre Flasche.

The dice is the due accompaniment of the bottle.

“And I will risk my present estates by unjust or wild feuds; by inhumanity to my peasants, by attempts to make myself as independent as my prince.

The spirit of the policy of the German princes at the end of the 15th. and the beginning of the 16th. century is now to be characterized.

Bannerherr (mit Bedacht).

Mein Schloß und Geld, ich mach' es schuldenfrei.

“My government and people I will make them independent”.

Here also Switzerland is referred to.

Es ist ein Schatz; den leg' ich Schätzen bei.

This principality has already secured its independence,

and now seeks to increase its possessions by the means granted it.

The kaiser now lets us hear his opinion of the character of his dependents.

Ich hoffte Lust und Muth zu neuen Thaten;
Doch wer euch kennt, der wird euch leicht errathen.
Ich merk' es wohl, bei aller Schätze Flor,
Wie ihr gewesen, bleibt ihr nach wie vor.

He for himself speaks good-naturedly; but we will regard it in another sense.

But the spirit of religious mysticism, the entertaining literature of its age, though it had so largely imbibed, as to be unable to keep pace with the people, is not to belong to the past. It has revived to a sense of its practical interests; a future is rapidly preparing for it; it is destined to become a ruling and guaranteed power of the future, beginning with the religious epoch which is already at hand, and existing in pietism down to this present time.

In accordance with ecclesiastic fashion the Narr is supposed to receive gifts on personal application.

Fool.

"You are allowing the estates of the country to enrich themselves at your expense; allow me also to do so!"

Kaiser.

"If you revive in the country again, you will again abuse the privilege".

Narr.

Die Zauberblätter, ich versteh's nicht recht.

The fool is in reality no rogue, but a simple-minded spirit, unskilled in the subtleties of scholastic theology; he thus cannot understand an article in which he himself has also been an unconscious dealer.

Kaiser.

Das glaub' ich wohl; denn du gebrauchst sie schlecht;

Here the kaiser speaks eminently true; on which the Fool declares that his wisdom is not greater than that of the other powers of his country and time, and that if these also have sinned and fallen, how could he be expected to do better. This is enough for the kaiser.

Nimm sie nur hin! sie fielen dir ja zu.

As the fool represents the unpractical mysticism of a Tauler, a Goch, a Wessel, etc. Mephisto is the satirical spirit of a Brant.

Narr.

Fünftausend Kronen wären mir zu Handen!

Mephistopheles.

Zweibeiniger Schlauch, bist wieder auferstanden?

Narr.

Geschieht mir oft, doch nicht so gut als jetzt.

Mephistopheles.

Du freust dich so, daß dich's in Schweiß versetzt.

Narr.

Da seht nur her, ist das wohl Geldes werth?

Du hast dafür, was Schlund und Bauch begehrt.

This will require no translation.

Narr.

Und kaufen kann ich Acker, Haus und Vieh?

“And can I now acquire the undisputable right to a part of the national mind, to a religious system, and ministers to the same”?

Mephistopheles.

Versteht sich! biete nur, das fehlt dir nie!

But the mystic spirit now goes further; it is no longer content with what is necessary to its religious existence.

— Although it be entitled a fool, it yet shews great practical understanding; for, whilst the spirits who had a share in the national mind have relinquished their rights for the mere name, the mystic spirit ensures its hitherto precarious existence by a guaranteed share in the national life.

Und Schloß mit Wald und Jagd und Fischbach?

“And can I lay claim to an aristocratic religious constitution, to a part in the national culture, to the right of conversion, and to a religious seminary?”

Mephistopheles.

Traun!

Ich möchte dich gestrengen Herrn wohl schaun!

Narr.

Heute Abend wieg' ich mich im Grundbesitz!

Mephistopheles.

Wer zweifelt noch an unsres Narren Wiß?

(*) See Gallery in explanatory index; this moreover is a dark gallery.

Finstere Galerie*).

On such a political transformation as that described in the preceding scene, there will naturally follow a corresponding movement in the religion and art. — The circumstances under which this change took place are now to be given; the German mind prepares to enter that reformatory phase towards which it had long been tending. — In the scene following this one, the immediate causes, which produced the reformation, or summoned the Ideal genius of Germany to begin this work, are brought before us.

The kaiser had already had a splendid opportunity during the Hussite wars to effect such a reformation in religion and ecclesiastical government, as would have been most conducive to the interests of the people and the church. It is now that his imperial power and empire are mere names, that he will have the work effected; under such circumstances it will be obvious that any reformatory efforts cannot be of a practical or promising nature.

The work of the reformation has been duly assigned to the Marschalk by the kaiser: had it proceeded from this official source the horrors, which later ruined the country, might have been spared; but the Marschalk, as we saw in the palace scene, whilst complaining of the want of a religious spirit in the country, declared his insufficiency to remedy the defect. He applies to the ruling spirits of Germany to satisfy the kaiser's wish: the task

*) See Galerie in explanatory index; this moreover is a dark gallery.

of reconciling religion to the people and age is henceforth entrusted to a rational spirit.

In the present scene we may say that the life of Reuchlin is traced; that he in himself represents Faust and Mephisto; and that the whole scene may be regarded as a monologue, as the struggle of this man's mind in its peculiar situation to the demands of its fatherland.

Was ziehst du mich in diese düstern Gänge?

To complete the transformation which has begun in Germany, Faust is in a dark state of mind, to which he is unwillingly followed by that part of his nature in unison with the spirit of the Italian humanists.

Ist nicht dadrinnen Lust genug,
Im dichten, bunten Hofgedränge
Gelegenheit zu Spaß und Trug?

Faust and Mephisto, or Reuchlin, etc. have been much and importantly engaged in the politics of their fatherland; now his powers are summoned to another sphere of life; this is not willingly acceded to by Mephisto who is not wanting in persuasion. — It is the struggle which takes place in every mind when, from one field of action, circumstances oblige it to turn to another.

F a u s t.

Sag' mir das nicht, du hast's in alten Tagen
Längst an den Sohlen abgetragen;
Doch jetzt dein Hin- und Widergehn
Ist nur, um mir nicht Wort zu stehn.

From the 13th. century and earlier, Faust had been yielding to the reformatory or mystic movement of his fatherland; but a Mephisto, by different causes at different times, had continually succeeded in restraining his inclinations. Now, however, Faust is no longer to be seduced; not that he willingly undertakes the duty:

Ich aber bin gequält zu thun;
Der Marschall und der Kämmerer treibt mich nun.
Der Kaiser will, es muß sogleich geschehn, —

The nation has desired that a reformation take place, and it is the church*) and the nobility who give no peace until the national desire is accomplished.

Will Helena und Paris vor sich sehn;
Das Musterbild der Männer, so der Frauen,
In deutlichen Gestalten will er schauen.
Geschwind an's Werk! ich darf mein Wort nicht brechen.

The humanistic spirit has been at large in Germany; it has awakened in the susceptible national mind feelings and ideas of pure humanity; the peasant, the citizen, but especially the former, as the more oppressed, have each roused to a sense of their rights as men, and given warning, that the realization of the same is necessary; that is —

Will Helena und Paris vor sich sehn.

They do not understand under what conditions they can attain these rights; they have not considered if their social and political system can guarantee them such; they only demand, in the voice of outbreak and revolution, that their desire be accomplished; and yet are unwilling to undergo the labour which would fit them for a due realization of their aspirations.

Unfinnig war's, leichtsinnig zu versprechen.

In every case Faust, as we know, has undertaken the task, and this without surmising the results to which it may lead.

Du hast, Geselle, nicht bedacht,
Wohin uns deine Künste führen;
Erst haben wir ihn reich gemacht; —

Here Faust ably defends himself. — In the natural order of things the great political movement, described in

*) Not the established catholic church, but the church system as it exists in the German mind.

last scene, could not be confined to one department of national life, but must affect all.

Run sollen wir ihn amüsiren.

The kaiser is not earnest about his religion; for, when he had occasion and great reasons, to testify to that, he did not so; but earnestness is no part of the kaiser's nature; that therefore he regards any reformatory plans in this manner cannot be wondered at.

*Du wähnst, es füge sich sogleich;
Hier stehen wir vor steilern Stufen,
Greiffst in ein fremdestes Bereich,
Machst frevelhaft am Ende neue Schulden,*

It will not be difficult to picture to oneself the truthfulness of the position of Ideal genius at this epoch of German history. Mephisto aptly characterizes the fears and weakness which oppressed Faust; the difficulty of the task, his disinclination to it, and the dangers to which he would be exposed from the old church in his execution of the task.

*Mit Hegen-Fegen, mit Gespennst-Gespinnsten,
Kielkröpfigen Zwergen steh' ich gleich zu Diensten;
Doch Teufelsliebchen, wenn auch nicht zu schelten,
Sie können nicht für Heroinen gelten.*

Faust will have that a spirit and ideal of pure humanity be allied to German life in its present condition; but this is a difficult task, one beyond the capabilities of the active spirit of the age. It can produce such monstrous and once significant forms in religion and art, as those here mentioned, but these creations of an unenlightened one-sided phantasy, these mediaeval testimonies to a belief abhorrent to the light of nature, cannot represent the humanity which the age demands.

Da haben wir den alten Leierton.

&c.

Faust continues his deliberations with himself; he is

not yet reconciled to the new task; misgivings and fears still haunt him.

Für jedes Mittel willst du neuen Lohn.

That is, severe and protracted thought, which every man must pay his Mephisto on beginning any new undertaking in life. But Ideal genius is buoyant in its consciousness of unlimited power; therefore —

Mit wenig Murmeln, weiß ich, ist's gethan;
Wie man sich umschaut, bringst du sie zur Stelle.

But Mephisto, which has till yet been so closely attached to its native German genius, cannot suddenly introduce a new culture idea; to effect this time and education are necessary. Under these circumstances it can offer a compromise only.

Doch giebt's ein Mittel.

F a u s t.

Sprich, und ohne Säumniß!

This compromise will be effected by means of the bible; this book aptly mediates between Gothic and purely humane culture; it will serve to estrange the people from their national development; and it will in the meantime satisfy their aspirations.

Ungern entdeck' ich höheres Geheimniß. —

Here and further are given the feelings of childish awe, of ignorant wonder, and of mysterious fear with which the age regarded the bible:

Göttinnen thronen hehr in Einsamkeit,
Um sie kein Ort, noch weniger eine Zeit,
Von ihnen sprechen ist Verlegenheit.
Die Mütter sind es!

Mephisto persuades himself further on Faust; he is thoroughly earnest in the theologic principle he now begins to represent, that which was embodied in the productions of Wohlgemuth, Hans Holbein the father, Zeit-

blom, Martin Schön, van Eyck, and Memling. — The conception of the spirit of these artists, as here and farther given, is masterly.

Göttinnen, ungefannt

Euch Sterblichen. —

The bible having existed in Latin, and moreover, manuscripts of the same being rare and costly, had continued a sealed book, not only for the nation as a whole but also for the priesthood. — Mephisto further well says of the bible and its ideas;

Von uns nicht gern genannt.

The catholic service had through centuries been artfully adapted to promote the unworthy interests of the Church; of the spirit of the bible it now contained little or nothing; but yet to the ignorant laity and clergy, all ecclesiastical measures, however irrational and offensive, appeared in an imposing light, resting, as they were supposed to do, on the divine and mysterious bible, which was known to exist, but of which they knew nothing. Even for this reason it was the policy of the church to make the same inaccessible to the nation, and to impress on the people a sacred terror of their unworthiness to read or expound it for themselves.

Nach ihrer Wohnung magst ins Tiefste schürfen,
Du selbst bist Schuld, daß ihrer wir bedürfen.

Faust, as we have seen, has of himself or through Mephisto, sown enlightening ideas broad-cast through the land. The national mind has been awakened, and the people have thus been led to cry for reform. On Ideal genius falls the task of bringing before them the new spirit and ideals required; wherever these ideas may be, whether for example, reposing in manuscripts difficult to be found, and in the Greek and Hebrew languages almost unknown to the world at large, yet Faust must execute the task.

Wohin der Weg?

The spirit of the scholastic philosophy, which had so long obscured the German mind, and which had been chiefly instrumental in bringing the bible into forgetfulness, is naturally adapted to entangle Faust seeking to get rid of its meshes; thus then these subtleties:

Rein Weg! In's Unbetretene,
Nicht zu Betretende; ein Weg an's Unerbetene,
Nicht zu Erbittende. Bist du bereit? —
Nicht Schlösser find, nicht Riegel wegzuschieben;
Von Einsamkeiten wirst umhergetrieben.
Hast du Begriff von Ded' und Einsamkeit?

But the Faust of this time had in it the power to conquer the remnant of this late mediaeval philosophy; and the setting influence of this kind of Mephisto recalls the unfortunate position of Ideal genius in the middle-age.

Hier wittert's nach der Herenflüche,
Nach einer längst vergangnen Zeit.

Faust had then given himself up to the learning of the time, hoping to find therein a solace for his dissatisfied mind.

Mußt' ich nicht mit der Welt verkehren?
Das Leere lernen, Leeres lehren? —
Sprach ich vernünftig, wie ich's angeschaut,
Erklang der Widerspruch gedoppelt laut;
Mußt' ich sogar vor widerwärtigen Streichen
Zur Einsamkeit, zur Wilderniß entweichen,
Und, um nicht, ganz versäumt, allein zu leben,
Mich doch zuletzt dem Teufel übergeben.

But the useful sciences were then wholly neglected, and Logic for itself, as mere form, was the engrossing study of the time; sophistry and dialectics became regnant; by means of logical methods, aspiring minds were taught they could easily acquire all eloquence and learning. At the universities sophistry was the most esteemed study; and this direction went so far that scholastics often disputed pro and contra on the most important doctrines of the christian religion without arriving at any decision.

Mußt' ich sogar vor widerwärtigen Streichen
Zur Einsamkeit, zur Wilderniß entweichen.

In this unfortunate position and by threatening charges of Heresy, Ideal Genius fled the intellectual sphere then cultivated.

Und, um nicht, ganz versäumt, allein zu leben,
Mich doch zuletzt dem Teufel übergeben.

And thus his position compelled him to give himself up to a spirit of action quite antagonistic to the spirit of his time: he devoted himself to scepticism and to the practical interests of the people.

Scholastic philosophy is no longer to baffle Faust; its influence in Germany is at an end. But now another direction appears, which may still turn him from the object he has in view: this is mystic Platonism and the Hebrew philosophy of the Talmud; of this the spirit is now given, but the comprehension of the same will be left to the reader, if such mysticism can be understood:

Und hättest du den Ocean durchschwommen,
Daß Gräzenlose dort geschaut,
So sähst du dort doch Well' auf Welle kommen,
Selbst wenn es dir vor'm Untergange graut.
Du sähst doch etwas, sähst wohl in der Grüne
Gestillter Meere streichende Delphine;
Sähst Wolken ziehen, Sonne, Mond und Sterne;
Nichts wirst du sehn in ewig leerer Ferne,
Den Schritt nicht hören, den du thust,
Nichts Festes finden, wo du ruhst.

Fears, doubts, the learning of the age, the associations of life may often disengage the attention of Ideal Genius from its desired aim, but at the time under review this was transient; rationalism finally declared itself triumphantly in Faust:

Du sprichst als erster aller Mythagogen,
Die treue Neophyten je belogen.

Faust is at this time working for the people, not for himself, else we may be assured that he would never have

undertaken such a work. But, whilst satisfying their desire, he will not work blindly.

— Du sendest mich in's Leere,
Damit ich dort so Kunst als Kraft vermehre;
Behandelst mich, daß ich, wie jene Katze*),
Dir die Kastanien aus den Gluthen frage.
Nur immer zu! wir wollen es ergründen.

The church desires a reformation, but is unable to satisfy the national wish; there is moreover great danger connected with the task, — it therefore would seek to make use of the ideal genius of the time as here symbolized; but this Faust was also of a prudent nature, and not at all inclined to risk losing his comfortable position, his prospects, his life itself in any reformatory task.

Nur immer zu! wir wollen es ergründen;
In deinem Nichts hoff' ich das All zu finden.

The superstition, the cunning, the power of existing theology represented by Mephisto is overcome, and now this latter appears in a form calculated to assist Faust in his work; or, Faust is now in harmony with itself; it has relieved itself of all constraining objective influence, and can direct its full powers to the desired object.

Ich rühme dich, eh' du dich von mir trennst,
Und sehe wohl, daß du den Teufel kennst.

Faust must work for his age, but he will not consent to be the tool of its superstition and cunning; he will not allow Mephisto to arrogate the power of which he is lord. — The work may now begin: Mephisto is now the practical genius which guides Faust.

*) A wondrous happy symbolization: The Gluth is the artificial enlightenment in which the practical and natural ideas of the time have been placed to roast, or to be rendered fit for the maintenance of the rational subject. The Clergy (monkeys — cunning, dexterous, lustful,) would make a cat of Faust, Erasmus, Reuchlin, etc. to bring these ideas from the flame into social life.

Hier diesen Schlüssel *) nimm!

F a u s t.

Daß kleine Ding!

The practical method by which the reformation was to be finally effected may at first have seemed insignificant to the ideal genius of the country; nevertheless, experience taught that Mephisto was well justified in saying;

Erst saß ihn an und schätz' ihn nicht gering!

F a u s t.

Er wächst in meiner Hand! er leuchtet, blüht!

The new educational principle was no sooner made known in Germany than it began to increase and spread enlightenment: Thus, Reuchlin in 1478 published his Greek Grammar; 1478 Latin Dictionary; 1506 Hebrew Dictionary; 1510 Hebrew Grammar.

Merkest du nun bald, was man an ihm besitzt!

Der Schlüssel wird die rechte Stelle wittern;

Folg' ihm hinab! er führt dich zu den **) Müttern.

This rational system of education will finally conduct German Ideal genius to the seat of the ideals it seeks.

Faust shudders: His classic feeling is abused; he would bless his fatherland with ideas of purest humanity, not with the rude ideas of Asiatic theology. But however qualified he may be to appreciate classic culture, his coun-

*) A key is of metal; it is eminently practical and rational; a key is that which is used to open and disclose. The key is the symbol of practical elucidation; the practical and rational educational system of the Humanitarians, by which the works of the ancients were judiciously studied and commented, etc.

**) The Mothers denote those early ideas of the good, the true, and the beautiful common to all culture-peoples in their youthful or undeveloped condition. They here symbolize especially the Ideals of the Old and New Testament. — Faust must undergo mental struggles, dangers, and miseries till he attain these

try is still quite unfitted to understand the same. He shudders, — why does he shudder? — He has reflected on the path he must pursue that the national will be obeyed; he has entertained other and rational ideas; he has cherished other hopes for his fatherland; — they are to be in vain. And for what must he give up his own ideas,

Was ist das Wort, das ich nicht hören mag?

Faust is making his last struggle with himself. It is as if a Mephisto observing this, assists him in coming to a conclusion; that is, there is no practical genius to guide him, he follows the promptings of wanton unmanliness, of thoughtless heedlessness; he thus reconciles himself to his task:

Bist du beschränkt, daß neues Wort dich stört?
Willst du nur hören, was du schon gehört?
Dich störe nichts, wie es auch weiter klinge,
Schon längst gewohnt der wunderbarsten Dinge.

Faust.

“Yet I do not seek the way out of this difficulty by letting my own peculiar power sink into dormancy; such shuddering in a man attests the dignity of his manhood, his aversion to slavery:”

Wie auch die Welt ihm das Gefühl vertheure,
Ergriffen, fühlt er tief das Ungeheure.

In this, Faust at the same time gives his tacit consent to undertake the reformatory work as Mephisto proposes.

Bersinke denn! Ich könnt auch sagen: Steige!
’s ist einerlei. Entfliehe dem Entstandnen,
In der Gebilde losgebundene Reiche.

“Flee the present! seek your mental nourishment and that of your nation amongst the intellectual remnants of nations long sunk in oblivion; be false to the genius and requirements of your own fatherland.”

We may not wonder that Faust shuddered as he pictured that this lay before him, and now especially at the command;

Ergöze dich am längst nicht mehr Vorhandnen!

And now the state of the national mind is described:

Wie Wolfenzüge schlingt sich das Getreibe.

National feelings are gathering and driving fast; a political storm is impending; the peasantry, the citizens, the nobles themselves take part in the movement. — What is Faust to do here?

Den Schlüssel schwinge, halte sie vom Leibe?

That is, Ideal Genius is in the meantime to take no part in the national movement, but occupy itself solely with this work.

There is moreover a further important signification attached to the address of Mephisto to Faust, which is as follows:

Thou art, oh Ideal genius of Germany! to forego for centuries originality and reality; thou art to become a solemn bookworm, a soulless philologue. As first achievement thou shalt, abandoning thy barbarous Latin, decide the form and elevate the standard of thy own neglected language. This thou shalt do, whilst making it the exponent not of thyself, but of what preeminently belongs to the bible.

Faust duly grasping his introductory work is inspired by the same.

Wohl! fest ihn fassend, fühl' ich neue Stärke,
Die Brust erweitert, hin zum großen Werke.

Faust is to pass over and leave unnoticed all classic and all renowned intellectual spheres, until he reach the most remote, that in which the bible trinity*) exists. By

*) Dreifuss denotes the Trinity; the trinity is enlightening to the

the enlightenment shed by this trinity, he will see [the ideals of the bible, no more tender virgins, but mothers, who have already borne and passed into the oblivion they merited. How does Mephisto describe them?

Die einen sitzen; andre stehn und gehn,
Wie's eben kommt; Gestaltung, Umgestaltung,
Des ewigen Sinnes ewige Unterhaltung,
Umschwebt von Bildern aller Creatur.

What is further the nature of the Mothers?

Sie sehn dich nicht; denn Schemen sehn sie nur.

And this solemnly.

Da faß ein Herz — denn die Gefahr ist groß —
Und gehe g'rad' auf jenen Dreifuß los.
Berühr' ihn mit dem Schlüssel!

That is; attack the bible with translations, lecture on it in the university, preach on it in the church, publish books on its spirit, but, chiefly, let the German language be made the medium of communication.

Faust macht eine entschieden gebietende Attitude mit dem Schlüssel.

It is not yet on the Dreifuss, the Bible; it is a voluntary motion of his own feelings in connexion with the subject, — it is the writings of Reuchlin, Hutten, etc. in the German Language.

Mephisto ihn betrachtend.

So ist's recht!

Er schließt sich an, er folgt als treuer Knecht;

That is; the Bible being attacked with this practical and rational system of education, its translation in German will be a very simple matter.

extent that it can show in the surrounding darkness of its antique age and culture its own ideals.

The Material of which the Dreifuß consists is the bible. —

Observe the symbol chosen to represent the bible: The artistic value of the Dreifuß is as nothing, but yet it denotes a dawning sense of early art; at the same time a mysterious quality is darkly attached to the same.

Gelassen steigst du, dich erhebt das Glück.

That is; in the usual course of human affairs your mind will return safely again to the sphere of reality.

Und hast du ihn einmal hierher gebracht,
So ruffst du Held und Heldin aus der Nacht,
Der erste, der sich jener That erdreistet;
Sie ist gethan, und du hast es geleistet.

The bible once duly translated into German, it will call into action new rational powers among every estate of the country, the champions of the new spirit; and each of these will have a suitable ideal whom it will fondly woo.

Dann muß fortan, nach magischem Behandeln,
Der Weihrauchnebel*) sich in Götter wandeln.

There lies in this a deep meaning thus shortly noted; — by a seeming mysterious procedure, out of the philosophic or religious vapours pleasing to the feelings of the time, supernatural powers must be produced.

Faust.

Und nun was jetzt?

Mephistopheles.

Dein Wesen strebe nieder!

“Repress your own ideality for a time: collate and translate.”

A Mephisto is here regnant who is false to the true nature of Faust and to all real progress.

Faust stamps: that is, he makes a decided and striking attitude with the member of intellectual progress, and

*) Frankincense is an oriental gum; i. e. it is a production of the eastern mind, and chiefly peculiar to the same. A rational being who has an end to be gained, artfully exposes it to the action of fire; thus fumes arise which agreeably affect those present, — these fumes are philosophic yet natural flatteries according to their kind.

yet makes no real progress at all; however, he thus shews his power to attain to the mothers. It is the Latin Testament of Erasmus.

Wenn ihm der Schlüssel nur zum Besten frommt!
Neugierig bin ich, ob er wiederkommt.

When the German scholar once undertakes such a work as that which occupied the Ideal Genius of this age, who can say that he will ever return to the realities of life?

Hell erleuchtete Säle.

We have just seen the nature of the positive spirit which is to produce the reformation; we are now to be introduced to the negative spirit which scatters the enemies of the same.

The scene takes place in brightly-lighted halls; that is, in artificial seats of artificial enlightenment. This is therefore unsatisfactory and inadequate; it is not the enduring and all pervading light of nature which sheds its blessings on rich and poor, learned and unlearned alike; but an enlightenment confined to the exceptional few. Such enlightenment moreover is one which can be suppressed or extinguished, as thoughtless or tyrannical will might suggest, — which also later will be the case.

Kaiser und Fürsten. Hof in Bewegung. Here is for the time the German people and its authorities. But the estates of the realm are all ill at ease; there are wants and ambitions, there are wrongs and injuries on every side. — The court is in motion: The princes are intent on self-aggrandizement; the knighthood are swayed by ambitious and phantastic schemes; the enemies to progress are anxiously labouring; the peasantry are threatening in their demands for a human share of religious and political liberty. The practical spirit of the country is no longer to be trifled with; it demands peremptorily that its ideal aspirations be satisfied. Under these circumstances it calls more strongly than ever into existence a Spirit of satire to deal with the ancient sinecures which thwart its onward march.

Mephisto represents the popular satire of the age, as this existed for itself, and was accepted and powerfully applied by humanistic writers as Reuchlin, Erasmus, Hutten, and the Obscure Men; and as it declared itself in art, especially in the productions of Holbein the younger. — It is a spirit opposed to scholastic learning, to an inquisitorial and corrupted priesthood, and to a licentious and unfettered nobility; yet with all its satiric power it is incompetent, if not cowardly; it is unfitted for the work of the time; it is negative only. It calls out Luther and then, retiring, leaves him alone to confront the perils of the reformatory work.

The nobility first encourage and urge Mephisto to accede to the wishes of the nation at large: It is Francis von Sickingen, especially, who champions the reformatory spirit of the age.

Ihr seyd uns noch die Geister-scene schuldig;
Macht euch daran! der Herr ist ungeduldig.

The church is more peremptory in its calls for religious reformation. Therefore does Goethe entitle it a spirit scene, as being something which is unreal and unpractical, yet which is nevertheless sufficient to satisfy the excited imagination of the time.

So eben fragt der Gnädigste darnach;
Ihr! zaudert nicht der Majestät zur Schmach.

But that a negative spirit like Mephisto is present, is also in itself the assurance that the positive companion, Faust, is not wanting; this latter, however, whose mission is not to destroy but to produce, requires a longer time to come forward with his work.

Denn wer den Schatz, das Schöne, heben will,
Bedarf der höchsten Kunst, Magie der Weisen.

“For Ideal genius, which must realize the desire of the time, requires for his task, what is unknown to you, industry, and scientific method.”

Mephisto entitles the aim of the age the beautiful, which is what is necessary for the imagination only; it takes no note of the good and the true.

Was ihr für Künste braucht, ist einerlei;
Der Kaijer will, daß alles fertig sey.

The clergy live for the service of the practical spirit of the country, and yet do not understand how they can best serve him; their own material advantage is their principal care.

Now the regnant ideals of the time press themselves on the attention of Mephisto; that is to be understood in the sense that their degradation and ignorance were of such a public nature, that their antagonism to the progress of the people was of such a bold and striking kind that Mephisto was forced to take notice of them.

A Blondine first appears; this is the enlightening ideal of the middle-age, scholastic theology.

During the mediaeval time when no sun of enlightenment warmed the intellectual world, when mind lay dormant in dreamy ignorance, this ideal attracted by her beauty; but now the sun of reason adorns the intellectual firmament, and everywhere there is mental production; thus also the intrinsic nature of scholastic theology is obliged to declare itself; its seat of reason appears blotched with the stains of ignorance and cruelty.

Mephisto consoles her in the spirit of the obscure men and gives here a remedy of self-destruction.

" 'Tis pity such an enlightening treasure should become spotted in the intellectual May like her own panther *). Collect the vilest and most superstitious ideas of

*) This ideal has her little domestic animal to kill the vermin who would come too near her. That the vermin are the progressionists, the rationalists, men of science, and such like, will require no mention.

The panther is an active passion, irrational, lurking, blood-thirsty, untameable; it is not a native of Europe though it can be introduced, but under certain conditions.

art and eloquence; prepare these carefully, well removed from the light of nature, in the depths of your cloisters; apply them to your seats of reason". —

Der Frühling kommt, die Tupfen sind entwichen.

When the present epoch of enlightenment, as yet only in its beginning, has come to an end, and in the course of nature there at length succeeds a new winter of dormancy and darkness, then you, scholastic theology, will again appear with a clear face.

The next ideal who presents herself to the notice of Mephisto, much in the same manner as the former, is brown: it is the ideal, sloth, gluttony, and licentiousness, the prevailing characteristics of the monasteries of the time.

She has a frozen foot; it is the effect of the mediaeval winter; but it has not originated from want of the rich foods and strong liquors with which an astounding degree of intellectual cold can be supported, but from want of mental exercise only. The whole monastic body has become incapacitated for progress, nay —

Selbst ungeschickt beweg ich mich zum Gruß,

— it is no longer able decently to perform the simplest duties incumbent on its office.

How is a remedy for this to be obtained? From Mephisto's hoof: The basis on which Mephisto stands is equine; it is the popular satire of the age, that belonging to the classes of the peasantry, handworkers, etc. These are to give the destructive remedy to the Brown one.

The monks have sunk to such degradation, that they are unable to understand the spirit of the time, and seek their self-preservation by rational measures.

Nehmt Froschlaid, Krötenzungen &c.

These are the ideas which inspired a Pfefferkorn, the antagonists of the Obscure men, a Dr. Eck, etc.

Erlaubet einen Tritt von meinem Fuß.

B r a u n e.

Nun das geschieht wohl unter Liebesleuten.

The negative principle represented by Mephisto is now to stir up the peasantry and the citizens to outbreaks and revolutions, in which the monasteries will be ravaged and burned, and their inhabitants driven from their seats of sloth.

Mein Fußtritt, Kind! hat Großes zu bedeuten.

Zu Gleichem Gleiches, was auch einer litt;

Fuß heilet Fuß, so ist's mit allen Gliedern.

Heran! Gebt Acht! Ihr sollt es nicht erwiedern.

This is an application of the homeopathic principle, but in a Mephistophelic signification. — The monasteries are the guarantees of licentiousness and gluttony; on this basis this ideal stands. The peasantry and fabricants are the basis of enlightenment and progress; on these the present Mephisto depends for existence. Mephisto violently applies the rational to the irrational; the monasteries did not indeed all vanish, yet nevertheless their pride suffered now and later most severe blows. The Brown one has cause to scream and call out;

Weh! Weh! das brennt*)! das war ein harter Tritt,

Wie Pferdehuf.

And Mephisto in conformity with his character can thus further add,

Die Heilung nimmt ihr mit.

Du kannst nunmehr den Tanz nach Lust verüben;

Bei Tafel schwelgend, süßle mit dem Lieben!

In the list of sufferers appears the ideal of Ecclesiastical government; her influence is on the wane; a new, but, as yet, nameless ideal is attracting the favour of the people.

*) What burns enlightens rationally, not only the sufferer but also the spectator.

Laßt mich hindurch! zu groß sind meine Schmerzen,
Sie wühlen siedend mir im tiefsten Herzen:
Bis gestern sucht Er Heil in meinen Blicken;
Er schwagt mit ihr und wendet mir den Rücken.

M e p h i s t o p h e l e s.

Bedenklich ist es, aber höre mich!

An ihn heran mußt du dich leise drücken; —

But it would have been better for the church had it paid no attention to the spirit of the time, and resorted to energetic action for the suppression of heresy.

Now Mephisto persuades the Ideal to put the ban on Luther; this is the signification of the marking. This Mephisto is Erasmus in his *Encomium Moriae*.

Nimm diese Kohle, streich' ihm einen Streich.

This is to make a perverted use of coal; that is, instead of serving for warmth and enlightenment, it is to be used for marking a man out from his fellows as an object of ignorance and profanity.

Auf Armel, Mantel, Schulter, wie sich's macht;

The ban cannot touch the humanity of Luther, etc., but merely affect at best his outward circumstances, and this merely to superstitious eyes.

Er fühlt im Herzen holden Reuestich.

But naturally it was the contrary: it was setting the ban on Luther which determined him finally to break with the existing church.

Die Kohle doch mußt du sogleich verschlingen,

There is hereupon to be no releasing from the ban; but the church is to take upon herself the full consequences.

Nicht Wein, nicht Wasser an die Lippen bringen.

The whole is to take place in a spirit of mere superstitious belief, without any aid of sentiment or fanaticism.

Ist doch kein Gift?

The church was however suspicious of the remedy; for, it was only after much persuasion on the part of her adherents that she finally consented to set Luther in the ban.

Respect, wo sich's gebührt!

The timid Erasmus shrinks at the thought of being detected laying snares. He recovers himself however;

Weit müßtet ihr nach solcher Rohle laufen;

The lady was suspicious, for she had not yet forgotten how false had been her calculations on the martyrdom of Huss. We may well suppose that the coal of Mephisto had been taken from his stake; this, properly used, would have enlightened the church as to the measures of government most conducive for the time; but folly, such as that of these ideals, now reigned; and they indeed came to Mephisto for advice, even as here described.

Page.

Ich bin verliebt; man hält mich nicht für voll.

The knighthood in their turn flock for advice. These also aspire to an ideal, phantastic, but yet not indistinct, — they demand that the country be revolutionised for their advantage.

Müßt euer Glück nicht auf die Jüngste setzen;

“Ye must not set your hearts upon the youngest ideal of the time, and seek to make the ideal which now attracts the people at large a means for carrying out your ambitious projects. — Luther has no confidence in you; he will have nothing effected by arms; the people distrust you; your friends are disunited; the kaiser is averse to action”.

Die Angejahrten wissen euch zu schätzen.

“Therefore take up one of the old ideals of the

country," which counsel the knighthood followed up in the unfortunate Sickingen project.

There is no cessation to the arrival of applicants: Phantastic spirits begin to trouble the land; Iconoclasts appear; the peasantry are ever more threatening. The situation has grown too dangerous for this Mephisto. Another spirit is necessary to guide the country during the difficulties of the time:

Schon wieder Neue! welch ein harter Strauß;
Ich helfe mir zuletzt mit Wahrheit aus. —

This spirit of action now summons Luther from translation, contemplation, and study to the world of reality; yet the practical value he sets upon him is not great.

Der schlechteste Behelf! die Noth ist groß. —
O Mütter, Mütter! laßt nur Fausten los!

Looking round: Erasmus is about to retire from the dangerous battle of public life to the security of a private life; he has not the courage to stand by his country at the present moment; but first he takes, as it were, a parting look at the national aspect.

Die Lichter brennen trübe schon im Saal,
Der ganze Hof bewegt sich auf einmal.

"The once brilliant enlightenment of the Humanistic spirit is already dim; a different scene of intellectual life is preparing. Germany, in commotion from end to end, moves decorously towards this. The people retire farther and farther, through devious intellectual courses, from the enlightenment with which I blessed them."

Nun! sie versammeln sich im weiten Raum
Des alten Rittersaals; er faßt sie kaum.

"They have retraced their steps from the seat of progress; they gather together in a mediaeval scene, the unpractical region of fantastic imagination and adventure; so many are there, it is hardly sufficient to contain them all."

Auf breite Wände Teppiche spendirt.

"The supporting dogmatism of the catholic system, priesthood, prelacy, etc. and all their appurtenances are enriched and beautified by the productions of the national industry.

Mit Rüstung Eck' und Nischen ausgeziert.

"And the places of honor and trust are assigned to princes, the representatives of mediaeval ideas of defence."

Hier braucht es, dächt' ich, keine Zauberworte,
Die Geister finden sich von selbst zum Orte.

"In such an intellectual scene as this, Luther himself is methinks useless; popular imagination might itself evoke its supernatural powers."

R i t t e r s a a l.

There is now to be described the great reformation which took place in Germany, from its decisive beginning at the diet of Worms, till its termination in the Peasant War.

It takes place in a Rittersaal; that is, the movement is something distinct from the interests of practical and material life; therefore also remote from the daily scenes in which these naturally appear, — it is thus said to take place in the once inhabited abode of fantastic adventure and imagination.

This is the mine to which the gallery mentioned in a foregoing scene leads. Here are now gathered the explosive powers, to which Faust will later apply the torch.

Dämmernde Beleuchtung: It was an enlightenment of this kind with which the chivalric idea cheered the social darkness of its time, when the people were slaves and the aristocracy only free. Then it was beneficial; but, such dim enlightenment is out of place, now that the light of science, order, police, freedom, such as they are, has risen. — The movement of the national mind into such a scene is a retrogression not an advance.

Kaiser und Hof sind eingezogen: All Germany, people and rulers, take part in the reformatory movement.

The spirit of Common-sense is herald to the reformation; it is the spirit of universal humanity which procured Luther a hearing at Worms; it is the spirit of material prosperity which rendered reform possible, the rational

spirit which demands that the material and intellectual well-being of a people goes hand in hand; it is a spirit open to the dictates of reason, but deaf to those of passion and fanaticism, — as all of this was now visible in Germany.

Mein alt Geschäft, daß Schauspiel anzukünden,
Verkümmert mir der Geister heimlich Walten;
Vergebens wagt man, aus verständigen Gründen
Sich zu erklären das verworrne Schalten.

But the Herald is ill at ease in the situation, more ideal than practical, which he is forced to occupy: The welfare of the nation is only the seeming aim of the diet of Worms; there is little truth or candidness among the aristocratic members; the emperor, the princes, the nobles, the prelates, jealous and envious of each other, are intent on personal interests. — The rational spirit which opened the diet cannot long be predominant; the Herald opens the scene, to be heard no more.

Die Sessel sind, die Stühle schon zur Hand.

The various official posts are prepared to receive their occupants.

Den Kaiser setzt man grade vor die Wand.

The practical genius of the people took an observatory, not an active position in the whole reform-movement.

Auf den Tapeten*) mag er die Schlachten
Der großen Zeit bequemlich sich betrachten.
Hier sitzt nun alles, Herr und Hof im Runde;
Die Bänke drängen sich im Hintergrunde;

*) Tapeten give comfort and beauty to a room; they symbolize the posts and duties of the aristocracy and prelacy. But each post had been in the early part of the middle-age a reality; a man became a duke or a bishop on account of great services rendered to the fatherland. It is no longer so; now the nobles and prelates merely shew that great feats had taken place, and through these traditions they now exist.

Auch Liebchen hat, in düstern Geisterstunden,
Zur Seite Liebchens lieblich Raum gefunden.
Und so, da alle schicklich Platz genommen,
Sind wir bereit; die Geister mögen kommen!

In the back ground of the Reformation-scene there are not wanting minor spirits and ideals, as those of the peasants, the mystics, the iconoclasts, the baptists, etc.

Posaunen: The diet has begun; Luther has been summoned to appear; he comes. — These were the solemn signals which warned the country, far and near, of what approached.

The Astrologer, the spirit of the didactic of this time, has the duty to mediate between the intellectual life of the ideal and practical, or of the cultivated and uncultivated classes of the nation. This spirit is therefore naturally represented as introducing the reformatory movement, and guiding its course in so far as this is possible; for example, he cannot restrain the outbursts of peasant ideal genius, which has, through the instruction of this teacher, found its position insupportable. This, as the name implies, is no natural spirit of education, able of itself to appreciate and administer to the needs of the time, but a self-deluded, self-deluding power. He is here, if it be unknown to himself, under the immediate influence of the Mephisto of the time, namely of the princes; therefore is he prompted by a spirit which, from its interests and traditions, is opposed to the natural claims of the people. The Astrologer, if it can be said to have a character, symbolizes especially that part of the character of Luther which, incompetent to comprehend the dictates of reason and nature, was chained with fatal ignorance to scriptural words and princely supremacy.

Beginne gleich das Drama seinen Lauf!
Der Herr befiehlt's; —

Great men, Huss especially, had already preached a purer religion than that of the unworthy church to the Germans; but their voice was disregarded at the time, the

people not desiring any reformation at the moment. Now, in the beginning of the sixteenth century, rational ideas having enlightened the nation, a change is desired; on which the didactic spirit, here that of Luther, responds to the wish.

Ihr Wände thut euch auf!

“Open ye supporting barriers of mediaeval dogmatism.”

Luther is startled at the effect of his reformatory attempts; ignorant that not the man moulds the age, but the age the man, he inclined to believe that his instrumentality had effected the reformation.

Nichts hindert mehr; hier ist Magie zur Hand;

Die Teppiche schwinden wie gerollt vom Brand.

The command is given; execution follows; in this there is (to Luther) natural mystery. The seeming might and solidity, and pomp and solemnity of catholic dogmatism vanish, as if removed by enlightenment; ecclesiastical dogmatism is sundered, its obstructive presence passes from the sight*) of the nation. A new religious prospect is before them.

Ein tief Theater scheint sich aufzustellen,

Geheimnißvoll ein Schein uns zu erhellen.

“A mystic (tief) ideal sphere appears to rise before us; a mysterious enlightenment to illumine us.”

Und ich besteige das Proscaenium.

The Astrologer, as is to be expected, takes a situation which fits him to be the mediator between the religious idealism and the practical realism, between the intellectual and supernatural creations of the reformation and the German people to whom they appear.

Mephisto appears as Prompter; he is, as such, invis-

*) This takes place in such a manner that it can immediately return to its former position.

ible to the audience, and yet the audience knows he is there; he belongs to the audience, and is yet above the audience; he belongs to the actors and yet is above the actors; he is there to help out the actors when they forget their prescribed parts; he assists the representation, and yet works deteriorating on the force and truth of the same. — Mephisto is a spirit auxiliary and yet antagonistic to the reformation; the Astrologer is a mere tool in his hand. Mephisto, this plotting, cunning spirit, symbolizes the princely spirit as it was favourable to the reformation. This was the spirit of action on which the reformation depended for its existence.

Aus dem Souffleurloche auftauchend: Up till the peasant war princely influence, though ever active, only took occasionally open part in the affairs of the reformation. It now, however, at the time of the Imperial Diet at Worms, declares itself openly in its conduct towards Luther.

Von hier aus hoff' ich allgemeine Gunst;
Einbläsereien sind des Teufels Redekunst.

"We, princes, will take such a position as may enable us to break with no national party; secret promptings are the persuading oratory of our political action."

Du kennst den Tact, in dem die Sterne gehn,
Und wirst mein Flüstern meisterlich verstehn.

"Thou know'st in what measure move the ecclesiastical but rational principles of the time, and wilt masterly understand my dictation."

Luther and the princes are each to observe the regnant ideal motives of the time; and the former is to act in regard to them according to his experience and the dictation of his patrons.

The march of the reformation begins. The logical principles, or the doctrine which builds the supporting fabric of the reformation appears before our notice; this doctrine is a return in literature, in art, in religion, and in politics to the rough genuineness, to the depth and

beauty of the people's song, or of nature itself. The appearance is thus beautifully described.

"By the mysterious power of nature a new intellectual school appears in our fatherland; its supporting principles are those of simple, uncultivated, but mighty nature; its supporting principles are all that belongs to the external world and the human breast; these are certainly sufficient for its support, since great schools have existed dependent on at most two such natural and rational intellectual supports."

This new school brings before our notice the spirit of the third epoch of Gothic Art, the Architect, which has maintained till yet its footing in the country, though its natural time for existence is past. It now declares its own affectation and degeneracy in art, religion, literature, etc., in antagonism to the natural simplicity of the new school. — The passage will require no further explanation.

Empfangt mit Ehrfurcht sternge gönnte Stunden.

The practical concerns of the empire having been discussed, the Diet turned its attention to its ideal concerns. This is particularly the time here referred to.

A rational government, whilst allowing the people full liberty of belief and thought, never condescends to treat ideal matters in its official character. Existing for the visibility of the people, it only gives orders for interference when national conduct in regard to whatever subject it may be, affects the material condition of the subject. Of this at Worms no regard was taken; it seemed as if the order of the Astrologer, as now to be given, had been literally followed, and government and people turned their attention wholly to affairs of the imagination.

Durch magisch Wort sey die Vernunft gebunden;
Dagegen weit heran bewege frei
Sich herrliche, verwegne Phantasei!

The appearance of the Ideal genius of the reforma-

tion is now described: we learn that it will assume the religious phase, and be conducted by men of priestly office.

Im Priesterkleid, bekränzt, ein Wundermann.
Der nun vollbringt, was er getrost begann.

It is a Faust which expounds the mysteries of religion. The nation has already paid it the highest (bekränzt) homage. It appears to the people to be divinely inspired.

Ein Dreifuß steigt mit ihm aus hohler Gruft.

From the empty realms of the past in which it has lived and studied, it now reappears in public life bringing with it a bible.

Schon ahn' ich aus der Schale Weihrauchduft.

"I already perceive that the doctrine it supports conveys ideas which will gratefully effect each estate of the country."

The creative genius of the country, that of Luther, Melancthon, Carlstadt, and Münster, is at length before us. Its first appearance, as it declared itself at Worms and Wittenberg, is indeed sublime, and in conformity with the character of the true priest. Noble also were its first addresses to the nation, but after all mystic and irrational, as is Faust's coming speech. This is the spirit of these early addresses; the reformation is to take place under the auspices of the ideals of the bible now invoked, and preach a return to the same.

In euerm Namen, Mütter, die ihr thront
Im Gräzenlosen, ewig einsam wohnt,
Und doch gesellig! Euer Haupt umschweben
Des Lebens Bilder, regsam ohne Leben.
Was einmal war, in allem Glanz und Schein,
Es regt sich dort; denn es will ewig seyn.
Und ihr vertheilt es, allgewaltige Mächte,
Zum Zelt des Tages, zum Gewölb' der Mächte,
Die einen faßt des Lebens holder Lauf,
Die andern sucht der kühne Magier auf;

In reicher Spende läßt er, voll Vertrauen,
Was jeder wünscht, das Wunderwürdige schauen.

Thus do Luther and Melancthon invoke their scriptural ideas.

This passage must naturally be translated in different manners, so that to the protestant it will convey the sacred essence of the bible, and to the rationalist mysticism and perhaps more. — It has therefore been left for each reader to deal with it himself.

The didactic spirit of the time now describes the further course of the reformation.

The enlightening dogmatic reason of the Reformers occupies itself with the contents of the bible; the protestant sentiment immediately spreads itself over Germany.

Er schleicht sich ein, er wagt nach Wolfenart,
Gedehnt, geballt, verschränkt, geheilt, gepaart.

Such are the various forms the religious sentiment assumes; fundamentally one, and springing from one common source, the bible, yet how formally different. — It is the sentiment of Luther, Melancthon, Carlstadt, Münzer, Zwingli, etc.

Und nun erkennt ein Geistermeisterstück!
So wie sie wandeln, machen sie Musik.
Aus lustigen Tönen quillt ein Weisnichtwie;
Indem sie ziehn, wird alles Melodie.
Der Säulenschaft, auch die TriglYPhe klingt;
Ich glaube gar, der ganze Tempel singt.

The reformatory movement is accompanied by a wondrous harmony of natural feeling which declares itself in every department of national life, which is taken up in the predominant poetry of the time, in the people's song, that speaks in artless simplicity to the natural heart; which leads to the cultivation of psalms and church music; which brings the clergy into secular community with the laity; which inspires the genius of Vischer, Kraft, Dürer, and Holbein.

Das Dunstige senkt sich; aus dem leichten Flor
Ein schöner Jüngling tritt im Tact hervor.

"The religious sentimental at length subsides in the country; the first spirit of Protestantism appears".

Hier schweigt mein Amt; ich brauch' ihn nicht zu nennen,
Wer sollte nicht den holden Paris kennen!

The didactic spirit is no longer required, the Protestant spirit itself appears among the people.

Let us take a more particular regard of the Paris principle than has been done in the introduction. —

When knightly culture fell, when the people became free and their literature predominant, when inventions and discoveries the originators of new epochs appeared, when at the same time the humanists threw broadcast over the country their enlightening ideas, there declared itself in Germany a spirit of protestation against tradition and its abuses. This healthy and natural movement was especially active amongst the industrial and labouring classes. The citizens had arrived at a knowledge of their own position and importance in the state, and learned to despise those predominant classes who governed the country, not by virtue of capacity or learning, but by reference to barbaric titles and papal prerogatives. The peasantry may have understood their political position less accurately; they had however arrived at some knowledge of their natural rights, and were no longer disposed to be the bondmen of a barbarous aristocracy and an unworthier clergy. This healthy and natural spirit of protest against tradition developed itself so strongly that it became a distinct, an all-pervading, and mighty principle in the country. It is named by Goethe, Paris; it is a spirit of humanity, inasmuch as it is thus a protest against the political, the social, and intellectual bondage of the middle-age.

At first the Protesting spirit appears alone in the nation; but, when one is not content with the present, hopes and longings rise for the future, — the national mind therefore conjures up a Helen, the ideal of pure

humanity, for a spirit such as Paris appearing, a Helen only can follow.

The reformation was an ideal movement, and had it been confined to its own sphere it might have led to happy results, and, subjected to a sufficient kaiser, might even in the course of time have been extended to the material and practical interests of the empire. But neither of these conditions was fulfilled; in the first place the ideal movement was irrationally connected with the material interests of the people; in the second place practical genius did not declare itself in Germany during the whole reformation, epoch. The princes appeared, but, rather as the antagonists of the movement. It is ideal genius which is properly regnant during the whole epoch, and Faust neither devotes himself to the ideal nor to the real alone, but to both at once. Helen is a mirage of humanity which appears to him thirsting after a better order of things. He will realize this religious apparition in his practical condition, even though it be by material force; wrapped up in the bright vision he remains deaf to the voice of reason, and blind to the necessities of practical life.

Paris attracts the attention of six ideals. These ideals are nameless, that is they are ideals of the country generally. They are not maidens but ladies; that is, they are not virgin ideals unknown, or as yet unproductive, but ideals well-known and knit by the closest ties to the nation.

Paris, the spirit of Protest, is viewed with pleasure by such national parties, as see it adapted to satisfy their desires and accomplish their aspirations; or, according to Goethe, it impresses most favourably the ideals of the country; whereas Paris is regarded with jealousy, disdain, or hatred by those interested in the continuation of the traditional.

Even as here described was the influence of the spirit of the reformation, or of Paris, in Germany at its first appearance.

It at once attracted the notice of every estate of the country, who thus became inattentive to their own cultivating spirit, and even jealous of one another in regard to the rising phenomenon.

Here are now detailed the characteristics of this new spirit.

D a m e.

O! welch ein Glanz aufblüh'nder Jugendkraft!

Z w e i t e.

Wie eine Pfirsiche frisch und voller Saft!

D r i t t e.

Die fein gezogenen, süß geschwollenen Lippen!

V i e r t e.

Du möchtest wohl an solchem Becher nippen?

F ü n f t e.

Es ist gar hübsch, wenn auch nicht eben fein.

S e c h s t e.

Ein bißchen könnt' er doch gewandter sein.

These impressions, produced on the people at large by the reformatory spirit, calls forth the attention of the aristocratic and prelatic classes; these do not appreciate the power or the tendency of the new intellectual movement; yet, this is nevertheless sufficient to promote a reaction in their political and literary sphere in favour of the old courtly spirit of the past age.

R i t t e r.

Den Schäferknecht glaub' ich allhier zu spüren;
Von Prinzen nichts und nichts von Hofmanieren.

The prelacy and their scholastic attendants, the foremost reactionists, regard the new spirit with contempt: It wants all conventional gloss; it is that rude spirit (Schäferknecht) adapted only for the cultivation of the labouring classes (sheep), who, according to prelatic estimation, exist only for the benefit of themselves.

Andrer.

Oh nun! halb nackt ist wohl der Junge schön!
Doch müßten wir ihn erst im Harnisch sehn!

The princes and nobles regard Paris in a worthier light, but they will retain towards him a reserved position until he declare himself actively; for they will first know whether or not he will work for the particular interests they have in view.

But we see from the lady that the voice, or general ideal of the country at large, is unwaveringly for him; it sees in Paris the power to satisfy its most secret and cherished wishes — its longings for social, political, and religious reform.

Ritter.

Auf seinem Schooße wär' euch wohl bequem?

The prelatie and aristocratic party still regard the national spirit and inclination with indifference, not as yet understanding their importance.

Andrer.

Er lehnt den Arm so zierlich über's Haupt.

The protestant spirit, as we learn from this expression of national sentiment, does not regard the circumstances or consult the interests of the time; but conducts itself as wantonly and independently, as if it had no political part to play, and existed for its own natural ease and enjoyment only. — We only require to consider, — say, Worms at the time of the Imperial Diet, to perceive the truth of this statement. One spirit of reform actuated the nation; yet the people remained satisfied with a passive declaration in favour of nature against tradition, without proceeding to resolute action.

This natural freedom on the part of Paris rouses at length the wrath of the Rämmerer, that is of the Bureaucratic spirit which now assumes the position the nobility once held. This too does not proceed to action, but like its associates and antagonists confines itself to words; that

is, the papal bull and the imperial ban may have been published against Luther and his adherents; yet these were in reality little else but forms and names, on account of the independence of the princes, and on account of the tedious, the clumsy, and pedantic forms in which the imperial government discussed the affairs of the empire, and had its own resolutions carried into effect. Thus does the Bureaucratic spirit express itself;

Die Flegerei! das find' ich unerlaubt!

The aspirations of the country are not rationally, but lovingly, blindly fixed on Paris.

Ihr Herren wißt an allem was zu mäßen.

Paris now behaves in so rude, so unbecoming a manner, that his own supporters are feign to excuse him. This refers to the natural but reprehensible coarseness which Luther displayed in his writings against the Archbishop of Magdeburg, the Pope, Henry VIII. of England, Duke George of Saxony, and Duke Henry of Brunswick; such publications are aptly called the snoring of the mind. At the same time Luther had been secretly carried to the Wartburg; the people believed him dead; he, the very soul of Paris, being wanting, there came a hush over the reform movement. Goethe says, it fell asleep. At this time, there occurred such animal sounds as have just been referred too; these were certainly unworthy of a cultivated man and equally removed from the genius of the reformation.

A nation does not rest content with mere protest against mental and political slavery; if it breaks with the authority of the past; it seeks to enter into a new bond with the future. Helen, the ideal of this new bond, may not yet have fully appeared; there are however tokens in the nation which warn of her coming. This is denoted in the three national ideals which now appear.

The young lady marks the first mysterious symptoms of the return to nature and reality, to mental autonomy,

and national independence. This takes place in harmony with the being of the reformation.

Zum Weihrauchsdampf was duftet so gemischt,
Daß mir das Herz zum innigsten erfrischt?

This ideal is followed by an elder one of dogmatic form, and is succeeded by a third of a more dogmatic and uglier nature. — These two ideals betoken that, whilst the reform-movement followed a natural development, that the nation at large had no idea of the true nature of the same, neither knowing whence it came, nor having any rational idea to what it would lead; that, on the contrary, their notions as to the same were sometimes false and unworthy. Thus, whilst with the second ideal the monks began to leave their cloisters, and monks and priests to renounce celibacy, this was not at all times under the promptings of high and noble motives, but often rather from sensual desire or selfish interest; and, with the third ideal, Bilderstürmerei and other outrages to nature and reason took place.

Before such dangerous ideals can further declare themselves, as if to hold their folly up to shame, Luther appears in Wittenberg and declares the true reform-idea to the people; therefore Helen appears. She is the idea of universal humanity, the idea of the New Testament published at this time.

We must carefully distinguish between the reform-ideals, of the people, the political feelings they call forth, and the practical results to which they lead. Paris is a spirit of protest which finds its natural consort in the divine idea represented by Helen. The relations which these two bear to each other simply depict the various phases in the progress of the reformation in the national mind, from the moment that the religious spirit first appears, till it is followed by the ideal of the reformation; and, till the former, fully understanding the latter, seizes it with its whole power. It is a metaphysical process which thus takes place. Meanwhile this ideal movement awakens

other feelings in the hearts of the people; party feelings are excited; practical interests are brought into play, — the reality of the country is thus attracted and excited in regard to Paris and Helen, as described in the play.

Das wär' sie denn! Vor dieser hätt' ich Ruh';
Hübsch ist sie wohl, doch sagt sie mir nicht zu.

The Mephisto of this time, 1522, lies in Charles V., the Pope, and the champion of Protestantism: In Charles, unwilling either to break with the Pope or the German princes, and having a political ideal of his own for the attainment of which he needs the assistance of both these parties. Mephisto lies likewise in the Pope, in the false and intriguing means he uses to stifle the reformatory movement; as well as in the Princes, in the dilatory and timid measures they employ for the assertion of their will. — Admirably do the above lines express the mind of the Mephisto of this time.

Helen, the divine idea of the New Testament, was at once acknowledged as the standard of the good, the true, and the beautiful by the didactic spirit of the country. Clergy, professors, and teachers declared it to the country, each according to their ideas.

Für mich ist dießmal weiter nichts zu thun;
Als Ehrenmann gesteh', befehn' ich's nun.
Die Schöne kommt, und hätt' ich Feuerzungen*)!

Faust is lost in wonder at the sight of Helen's beauty. It excites him to irrational rhapsody:

Hab' ich noch Augen? Zeigt sich tief im Sinn
Der Schönheit Quelle, vollen Stroms ergossen?
Mein Schreckensgang bringt seligsten Gewinn,
Wie war die Welt mir nichtig, unerschlossen!
Was ist sie nun seit meiner Priesterschaft!
Erst wünschenswerth, gegründet, dauerhaft!

*) Feuerzungen. — The didactic spirit inclines to scriptural expressions. It would have what it has not, an enlightening Tongue to comment on the bible.

Verschwinde mir des Lebens Athemkraft,
Wenn ich mich je von dir zurückgewöhne! —
Die Wohlgestalt *), die mich voreinst entzückte,
In Zauberspiegelung beglückte,
War nur ein Schaumbild **) solcher Schöne!
Du bist's, der ich die Regung aller Kraft,
Den Inbegriff der Leidenschaft,
Dir Reigung, Lieb', Anbetung, Wahnsinn zolle.

This is the ideal spirit of which Carlstadt and Münzer were the organs. With such frenzy did they invoke their ideal. The outburst of national passion was brought to order by Municipal authority, as in Saxony and Nuremberg, and by Luther, who was still able to sway the national mind. This is the Mephisto which speaks as follows;

So faßt euch doch und fallt nicht aus der Rolle!

Such appearances as those of Münzer and Carlstadt, threatening an overthrow of even the necessary bonds of social and political life, produce reactionary ideas in the nation.

Groß, wohlgestaltet! nur der Kopf zu klein.

In the first place that, however beautiful the reformatory ideal may be, it is still defective in rationalism; in the second place, that it is based on the unrefined people:

Seht nur den Fuß! wie könnt' er plumper sein.

At this favourable moment the reformatory work should, at all hazards, be speedily brought to a consummation; for a reaction will take place if the emperor return as victor and ally of the pope.

But these reactionary ideas only prove that, not the ideal but the nation is burdened in the first place with

*) That is Gretchen the mediaeval ideal.

**) Schaumbild, a transient religious form sprung from contending sentiments during a season of ignorance and elemental (intellectual) strife.

an old defect, want of rational capacity; and, in the second place, that it is disinclined to bold action; and that also it does not comprehend on what class all progress depends.

The spirit of Diplomacy now interests itself in Helen.

Fürstinnen hab' ich dieser Art gesehn;
Mich däucht, sie ist vom Kopf zum Fuße schön.

Such is the opinion regarding the reform ideal passed and maintained by the Reichsregiment in Nuremberg; and the resolution passed by the same, viz., that till another and general Christian Council was held, the pure Gospel alone should be preached in Germany is the Hofmann spirit; for, with this resolution the Worms edict was nullified, and the reformation declared to be a concern of the whole empire; therefore, also, —

Sie nähert sich dem Schläfer listig mild.

Thus does the religious ideal now approach the dormant spirit of protest on whose conduct all seems to depend.

Such manifestations excite the open displeasure of the Catholic Ideal:

Dame.

Wie häßlich neben jugendreinem Bild!

Ulrich von Hutten and Hans Sachs are also attracted by the protestant idea:

Von ihrer Schönheit ist er angestrahlt.

The Catholic ideal in Pope Adrian confesses the beauty of the Reform-movement, but is averse to its heterodox nature;

Endymion und Luna! wie gemalt!

“It is the humanitarian idea which stoops to cajole the peasant and burgher spirit of the time.”

Ulrich von Hutten publishes his Neukarsthaus;

Ganz recht! die Göttin scheint herabzusinken,
Sie neigt sich über, seinen Hauch zu trinken.
Beneidenswerth! — Ein Kuß! — das Maß ist voll.

That is; the religious idea entertained by the Humanists lowers itself, adapts itself in this book to win the hearts of the people for the impending revolution to be conducted by Sickingen.

This open and regardless conduct awakens a duenna outcry in the country; i. e., though princes, nobility, and people were fully inclined to the reformation, yet their nature was so irresolute and womanly, they were ruled so strongly by ceremonies and forms, that they were struck with wonder by such a straight-forward and fearless conduct as that of Hutten.

The Sickingen outburst of feelings follows:

Furchtbare Gunst dem Knaben! —

The practical spirit of the nation is less adapted than the ideal spirit to comprehend the reform-ideal. Faust, wildly charmed by the divine ideal, sees her with jealousy lavish on a dormant spirit those favours which he demands for the amelioration of his hard political and social state.

Faust is ideal genius; Mephisto is the contrary of ideal, that is material; and of Genius, whatever this may be. — It is Luther who is opposed to any adventurous undertaking; it is the Elector of Trier, of the Pfalz, and the Landgrave of Hessa who suppresses the outbreak by material force; therefore —

Ruhig! still!

*Laß das Gespenst *) doch machen, was es will!*

One might be inclined to inquire what connexion exists between Mephisto and Faust, that the former seems to be the master of the latter. — In reality it may have been so, but Faust, whose whole soul is directed to the ideal is according to his nature not aware of any material obligation. The peasantry took no part in this Sickingen expedition, because the reformatory ideal had not yet prepared them for revolution.

*) To the above Helen is something supernatural.

The great movement now progresses rapidly towards its goal. The Sickingen outbreak and its consequences are for a moment prejudicial to the reform ideal:

Sie schleicht sich weg, leichtfüßig; —

Faust is too deeply engrossed in Helen to play any calm political part; this is done by the Hofmann spirit, by the Reichsstände, who are again assembled in Nuremberg, and who regard Paris and Helen from the point of view of material interest.

— er erwacht,

Again the spirit of protest against traditional authority awakes in the nation.

Dame:

Sie sieht sich um! das hab' ich wohl gedacht.

The catholic idea in Cardinal Campeggio closely observes the motions of Helen, who spreads throughout northern Europe, as her religious, political antagonist thought she would.

Er staunt! Ein Wunder ist's, was ihm geschieht.

The protestant spirit sees with astonishment the beauty of his natural consort. The religious political disruption between the German princes is calculated to strengthen the religious spirit.

The catholic mind continues to increase in bitterness against its rival.

Mit Anstand kehrt sie sich zu ihm herum.

The ideal takes a worthy position; it inspires Luther to publish the book, "Von der Ordnung des Gottesdienstes in der Gemeinde", to encourage the reformers to arrange their new divine service, and Luther himself to give the example in taking this and similar steps.

Such reproaches, as follows, are to be expected under the circumstances from the catholic idea which is merely a political principle;

Ich merke schon, sie nimmt ihn in die Lehre;
In solchem Fall sind alle Männer dumm;
Er glaubt wohl auch, daß er der erste wäre.

The material advantages and arrogations to be derived from secularization now appearing, a noble supporter of the past is encouraged to declare himself for the reform-ideal.

Laß mir sie gelten! Majestätisch sein! —

It is for example Albrecht von Brandenburg-Ansbach who, encouraged by Luther, makes of Prussia a Duchy, and the possessions of the German order of knights, of which he was Highmaster, a secular fief.

The catholic party practises a similar policy to retain its supporters: Thus, it concedes to the Bavarian duke William and the arch-duke Ferdinand of Austria, the greatest part of the clerical incomes in their territories, and these at first only for a short period in order the better to lure them by the hope of a lengthening of the privileges.

Ich möchte wohl an seiner Stelle sein!

The prospect of secularization excites the envy of the towns.

Hofmann.

Wer würde nicht in solchem Netz gefangen?

Under such circumstances the enemies of the reformation were to a certain extent perfectly justified in reproaching the adherents of the reformations; but in doing this, they ignorantly and wrongly attacked the pure christian idea itself, which was averse to such abuses.

Das Kleinod ist durch manche Hand gegangen,
Auch die Verguldung ziemlich abgebraucht.

Andre.

Vom zehnten Jahr an hat sie nichts getaugt.

This is hatred. The manner also in which Luther attacked Münzer, when unable to prevail against him, was not much better.

The princes and nobility, intent on material interest, further declare themselves; by the accession of Johann der Beständige to the throne of Saxony, the new doctrine became the professed belief of the Elector's house, which circumstance bettered importantly in a political aspect the position of the Reformation.

A doctrinal or learned spirit is also called forth in the country during the course of the reformation; for, many spirits are abroad in the country who each affirm that their ideal is the true one; there is the ideal of Luther, of Münzer, of Zwingli, and of many peasant prophets.

Ich seh' sie deutlich, doch gesteh' ich frei,
Zu zweifeln ist, ob sie die rechte sey.
Die Gegenwart verführt in's Uebertriebne;
Ich halte mich vor allem an's Geschriebne.

In proof of the genuineness of their doctrine, each reformer refers to Holy Writ.

Da les' ich denn, sie habe wirklich allen
Graubärten Troja's sonderlich gefallen;
Und wie mich dünkt, vollkommen paßt das hier;
Ich bin nicht jung, und doch gefällt sie mir.

This is a strange proof of the spirit of the scholar, yet it is that of the reformers: Luther, Münzer, Zwingli, etc., though bitter opponents, each found in the Bible what he considered as satisfactory proof of the doctrines he maintained.

This imbecile doctrinarian spirit swayed the country at large, and especially through the influence of the authority of Luther, prevented the reformed princes from adopting such rational measures, as would have secured the peace of the country, and guaranteed the reforms desired by the people.

Nicht Knabe mehr! Ein fühner Heldenmann,
Umfaßt er sie, die kaum sich wehren kann.
Gestärkten Arms hebt er sie hoch empor.
Entführt er sie wohl gar?

The spirit of reform has grown mighty throughout the country and has fully grasped its ideal; thus the Twelve Articles and other such declarations have been framed. Thus also the political Faust has been roused up to demand a realization of his ideal rights.

Vertwerner Thor!

Du wagst! Du hörst nicht! Halt! das ist zu viel.

The peasant war has begun. It first breaks out in the landgraviate Stühlingen; and is what Mephisto entitles it, a Fratzengeisterspiel; he, the Schwäbische Bund quells the outbreak.

Nur noch ein Wort! Nach allem, was geschah,
Nenn' ich das Stück: den Raub der Helena.

This passage deserves particular attention: — It is Luther who speaks: at first he was not displeased with the demands of the peasants; he allowed that these were chiefly reasonable, and according to the spirit of Christianity. Hereupon he addressed a pamphlet to the princes and nobles which, being immediately circulated throughout Germany, excited feelings favourable to the cause of the peasantry. He thus declared that inasmuch as the peasantry were not in possession of the rights formalized in the 12 Articles, and that, as it was the princes and nobles who refused these, or allowed them to be possessed not in reality but in an ideal spirit of reform only, in so far were the peasantry robbed of the same.

Hereupon the peasant war breaks forth anew.

Was Raub! Bin ich für nichts an dieser Stelle!
Ist dieser Schlüssel nicht in meiner Hand!

Münzer and other leaders, trusting to their particular dogmatic key to the Bible, believed themselves inspired, and with their followers expected miracles on their behalf.

Er führte mich, durch Graus und Wog' und Welle
Der Einsamkeiten, her zum festen Stand.

Thus glowed the fantastic imagination of the time;
and again, further, in which the political religious realm
of the aspirations of the revolutionists is referred to.

Von hier aus darf der Geist mit Geistern streiten,
Das Doppelreich, das große, sich bereiten!
So fern sie war, wie kann sie näher sehn!
Ich rette sie, und sie ist doppelt mein.
Gewagt! Ihr Mütter, Mütter! müßt's gewähren!
Wer sie erkennt, der darf sie nicht entbehren.

The didactic spirit, Luther, sees with terror the on-
ward march of the movement, It summons entreatingly
the peasantry and their leaders to desist; that is now too
late. The ideal genius of the country is too far given up
to the power of its imagination. It will realize its ideal,
even though it be with material force. It will wrest its
ideal from the mere religious spirit, at least by means of
its dogmatic key to the bible.

Was thust du? Fauste! Fauste! — Mit Gewalt
Faßt er sie an; schon trübt sich die Gestalt.
Den Schlüssel kehrt er nach dem Jüngling zu,
Berührt ihn! — Weh' uns! Wehe! Nu! im Nu!

The mine referred to in the beginning of this scene
is sprung; the dogmatic key, as it produced the reforma-
tion, now unwisely applied, in its explanation of the bible,
ruins the hopes of the same. The revolutionary elements
of Germany explode; Ideal genius is overthrown; the
spirit of protest and the divine ideal of the reformation
vanish from Germany. Base, irrational spirits usurp the
chief place.

The insensible Faust is taken up by the princely
spirit; that is, any hope of the reformation still left, is
supported by the princely power.

Very aptly are the sentiments of the protestant princes
expressed as they proceed to suppress the revolution.

Da habt ihr's nun! Mit Narren sich beladen,
Das kommt zuletzt dem Teufel selbst zu Schaden.

"This may in the end be detrimental to us princes, ourselves."

Finsterniß, Tumult: — There succeeds a season of ignorance and excesses on the part of the peasantry, excesses on the part of the princes; judicial reprisals; agonized and distracted feelings. — Such things can truly not take place where the enlightenment of reason and nature blesses and directs mankind.

Summary of the Contents of II. Act.

The second Act has two parts: the first from the beginning of the act to where the Glorious Peasantry begins, the second part from here to end of the act. The first part treats the political history of Germany from the termination of the Thirty Years War to the abdication of Charles V. Heister for more than a hundred years Germany has in reality no longer a national history. The second part, entitled the Glorious Peasantry, treats the German or literary history of Germany from the rise of Art-poetry in Germany in the sixteenth century, till with Klopstock the artificial ends and the impulse is given to another and greater literature. But as we have seen in first act whilst cramping after a religious-political ideal which could not be reached, was hurried to the ground. Upon this, he, and the reformatory cause he represented, were taken up by the princes (Mephisto) to be used for their own power. Further is part of the same princely spirit, for he went with it hand in hand, in preaching the divine and unlimited right of their worldly power. The opening scene of the second act presents us the princes in their new position: they have become the great spirit of action (Mephisto) of the moment. But all this is not an advance to modern light, on the contrary it is a return to the dark, the narrow, and confined life of the

Summary of the Contents of II. Act.

The Second Act has two parts: the first from the beginning of the act to where the *Classische Walpurgisnacht* begins; the second part from here to end of the act.

The first part treats the political history of Germany from the termination of the Peasant War down to the abdication of Charles V. Hereafter for more than a hundred years Germany has in reality no longer a national history.

The second part, entitled the *Classische Walpurgisnacht*, treats the Grecian or literary history of Germany, from the rise of Art-poetry in Germany in the sixteenth century, till with Klopstock the artificial ends, and the impulse is given to another and greater literature.

Faust, as we have seen in first act, whilst grasping after a religious-political ideal which could not be realized, was hurled to the ground. Upon this he, and the reformatory cause he represented, were taken up by the princes (Mephisto), to be used for their own purposes. Luther is part of the same princely spirit, for he went with it hand in hand, in preaching the divine and unlimited right of their worldly power.

The opening scene of the second act presents us the princes in their new position; they have become the great spirit of action (Mephisto) of the moment. But all this is not an advance to modern light; on the contrary it is a return to the dark, the narrow, and confined life of the

Gothic age. Therefore is Faust represented as being asleep, and this scene supposed to take place in a *hochgewölbten, engen gothischen Zimmer*.

This princely spirit being supreme in state, church, and university, rouses its ministering agents, *Insecten*, the weak and puny spirits of councils and disputations. No dogmatic or legal barrier hems its path. The religious spirit of the time, *Famulus*, sees with awe and terror the advance of this strange power.

Yet this princely spirit which destroys the unity of the German Empire, tramples on ancient rights, and acts arbitrarily for its own advantage, is destined to meet a sudden check from a youthful and significant power, (*Baccalaureus*) the spirit of Calvinism, of *Wullenweber*, and of the Anabaptists.

The difficulty with this young spirit is at least momentarily, and in a certain sense got rid of, though not to the honor of the princely spirit. Hereupon the existing spirit of religion, (*Famulus*), brings together the princely and dogmatic spirits of the age. — This pedant, *Wagner*, represents Luther and the Theologians of the time, stifling the remains of the great reformatory movement, and estranging the people from all interest in the same, whilst striving to create a pure religious spirit from vain and barren collations. There springs indeed from these well meant but irrational efforts a spirit, but not such a spirit as the theologians attended: it is the spirit of rationalism or the spirit of discovery, which, though dwarfed and imperfect, (*Homunculus*), is still the noble spirit of undeveloped rationalism; and that which brought this spirit into existence chiefly was even the benighted ignorance of the theologians: — It is the spirit of *Kopernicus* in science, of *Sebastian Brandt* in social life, and especially *Moritz of Saxony* in politics.

This spirit, *Homunculus*, takes for a short time an interest in the affairs of its fatherland. It excites the wonder of its age; it ridicules the new scholastic philosophy; it exposes the superstitions, it baffles the politics, it

reads the heart of the time. But it is nevertheless a dwarf spirit; it has not within it the manhood to face the dark storm collecting in Germany; in Moritz of Saxony it declares itself brilliantly but momentarily; it is not adapted to be a great reality in national politics. Taking in its train the spirit of Action and Ideal Genius, it flees its ominous fatherland, and seeks a securer life in the regions of idealism. But the aim of this flight of Homunculus, Mephisto, and Faust, though to a cosmopolitan, is still to an insignificant point, (Peneios).

Classische Walpurgisnacht.

This literary epoch is called the *Classische Walpurgisnacht*, i. e. it is cosmopolitan yet German, barbarous, and unnatural: the whole poetry of this epoch, from the middle of the 16th. till the middle of the 18th. century is an exceedingly confused, coarse, and mean imitation of various impressions gathered from every possible literature.

Finsterniß: an era of intellectual darkness is before us. *Pharsalische Felder*: an intellectual struggle is to take place on a cosmopolitan field.

Erictho: the glorious epoch of German literature beginning about the year 1750 is fitly introduced by Helen, the ideal of the true, the good, and the beautiful; the era now before us is as duly opened by the ugly and unimportant *Erictho*, — she is the ideal of the library, the ideal of the soulless and pedantic scholars of the age, whose life was devoted to the scholastic formulae, the artificial abstractions, and the blind belief of their library.

But now there appear Homunculus, Mephisto, and Faust, the three spirits who introduce principles of life and hope into this intellectual waste; and who, after a long series of errors, raise it to the highest perfection and beauty. The classische Walpurgisnacht represents us the history of the errors only of these three spirits in the German literary sphere.

The first half of this first period of development brings before us the spirit of Popular Poetry, (Mephisto), struggling against the supremacy of artificial learning and polyhistory, (Greif), and seeking to harmonize with the new religious spirit of the time, (Sphinx). Cosmopolitan, but injurious and low critics, (Sirenen), introduce the second part of the epoch. Mephisto, the spirit of Popular Poetry, is tempted away further and further from his own domain towards French elements (Lamien). Ideal Genius (Faust) appears; but seeking, not creating.

Goethe here, as indeed everywhere, gives us a wondrous and masterly picture of the intellectual life of the time into its veriest details.

Peneios.

The second period is devoted to the Psalm (Kirchenlied) of the age.

Here Ideal Genius, Faust, is awake but yet not creative; it feels, but does not act. It is dependent, for any progress it makes, on the spirit of natural yet cosmopolitan song, (Chiron), on which also it depends for support; it is guided and inspired by the records of this spirit. Religious and Popular song are as one strange body. But the composition of psalms becomes finally a mere mechanical task conducted by soulless scholars, cantors, and theologians, (Wurzelweiber und Pfaffen). Finally it closes in the dreamy phantasies of a Böhm, (Manto).

Seismos, (Spirit of Intellectual Earthquake).

The third period is opened by an earthquake which drives the Critics, (Sirenen), in terror from the literary seats they have assumed. It is the intellectual upturning, such as this is, which was brought about by Opitz. It brings the religious but inexplicable spirit (Sphinx) of the age to speak, whereupon Opitz and his school (Seismos) appear, and vaunt with wondrous self-assumption the great work they have done. Hereupon all the puny spirits of the school declare themselves with important mien, the one after the other; first and chiefly the spirits of soulless learning, (Greif), the collectors of neat or sublime figures, (Ameisen), mere imitators of foreign forms, (Pygmäen), of well-chosen adjectives, (Daktyle), and their great leader the spirit of Convenience poetry, (Generalissimus); but the successful combats of this school against all that is natural, are met by champions of a new poetic direction, Spei und Weckherlin, (die Kraniche des Jbyfus), who retreat from the intellectual field only to return with redoubled forces.

Classische Walpurgisnacht. — Second Part.

(Mephistopheles in der Ebene.)

The popular Spirit of Germany still exists in the literature, but this Mephisto no longer knows its own position. We have before us the comedies of Gryphius, the satiric farces of Moscherosch, Simplicissimus, the poems of Logau, Rachel, and Lauremberg. The intellectual seat of life is in convulsion; the noble German language has become a mere gibberish. Corrupt and lascivious French Ideals, (Lamien), are abroad in the country; and, unhappily, the German national spirit, (Mephisto), is only too inclined to seek their favour with clumsy awkwardness, as is represented in the tragedy. Thus we have the plays of Lohenstein and Hoffmannswaldau.

At length the Lamien allow the embraces of Mephisto: we have the empty and yet voluptuous school, we have the extremes of brutal roughness and indecency, as are displayed in the plays and lyric poems of inferior rank, and in the romances of the time.

(Mephistopheles sich schüttelnd): All this confuses more and more the popular spirit. The ideal of Court Poetry (Orcas), calls on him in this extremity, but now Homunculus appears in the intellectual confusion and darkness of the land; it is the spirit of Kepler, Guericke, and Puffendorf.

Hereupon the scientific prose, (Humunculus), is seen placed between the stiff learned pedantry, (Thales), and the bombastic rhetoric, (Anaxagoras), of the time; and wavering which it shall elect for master. At the same time the school of Thomasius (Kranichvolke) attacks with weapons of wit and understanding the heartless formalism of the time, and thus restores the culture of feeling.

(Mephistopheles auf der Gegenseite fletternd). Mephisto, the popular spirit, is not yet extinct; we see him in the works of Weise and Morhof, but his career is drawing to a close. For a moment he is attracted by the ideal of Günther, before settling himself under Gottsched's influence into the French school. Finally the German popular Spirit undergoes that great change which is to be pregnant with consequences for the succeeding literary history of Germany. (Mephistopheles mit den Phorkyaden). Mephisto in the first place disowns his nationality, not indeed in heart, but in every external form. As is described in the tragedy he assimilates himself with the three Aristotelian unities (die Phorkyaden), dark and unnatural as these then existed in France. These he will bring forward in the school of Gottsched; but thus Mephisto is indeed the spirit of action, for in this manner he gives an impulse which raises Bodmer and excites the talents of Lessing and his great followers.

Felßbüchten des Ägäischen Meers.

There is now to be brought before us the history of the Water school of German poetry.

It is a school which is developed and tended through all its stages by cosmopolitan, but ignorant and unnatural critics, (Sirenen).

Mond im Zenith harrend: It is a school which not the sun of natural reason enlightens, but which the nightly moon cheers with its borrowed light.

Haller, Brockes and his school, and the poetic Societies (Nereiden und Tritonen) appear. These seek to unite poetry, music, and painting; they cultivate that softness of sentiment which enables Klopstock, the great master of this school, to create his Galatea. Hereupon they refer to their poetic seats of inspiration, not nature itself, but the ancient and British poets, Opitz, Flemming, Gryphius, etc.

Dogmatism, Pedantry, (Thales), and Christian Belief, (Nereus), exercise a most important influence on this school. The former is now also the tutor and guide of the spirit of rationalism, (Homunculus), ever seeking vainly till yet to be received as an active element of the intellectual life of the country. Nereus is greatly excited for at present, he (Bodmer, Breitinger) has to sustain the attacks of the malignant Gottschedians. He dismisses Thales to seek in Proteus, the spirit of Aesthetics, the means of developing the rational spirit represented by Homunculus.

The poetic spirits of the Water school now appear heralded by their critics; they bear with them those imaginary powers or rules on which they depend for production; but regarding the number of these rules there exists dissensions. The Critics, (Sirenen), however, regard this indifferently as long as they maintain their ruling literary position. — (Die Nereiden und Tritonen ziehen vorüber).

The changes in the Aesthetic spirit of the time, (Proteus), are now described. The spirit of the Wolf-Leibnitz philosophy, Thales, is seen to intrust Homunculus, whom he could not understand, into the keeping of the Aesthetic spirit, which is now seen to develop itself at last into the early spirit of Mendelssohn and Lessing.

There is finally brought before us a wondrous picture of the various poetic schools which gradually lead to their great ideal Galatea, (Klopstock's ideal); at the same time there is seen the working of a satiric and of an aesthetic spirit which finally, bursting into light and publicity on Galatea's car, announces the close of the supremacy of belief, dogmatism, irrational criticism, and boundless sentiment, and the dawn of a new and natural literature.

III. A c t.

The third act is the immediate connexion of the second Act. It treats the classic literary epoch of Germany; from its rise, under the inspiration of Klopstock's Messiah and Frederick the Great's victories, till its close in the restoration after the fall of Napoleon.

Homunculus, the spirit of rationalism, no longer leads an isolated life as during second act, but has become a part and power in the mental life of the country, symbolized at end of second act. Under this and other circumstances there rises before us Helen, the ideal of the good, the true, and the beautiful, with her attendants, the ideal of philosophy, etc.

The third act presents us this ideal on its first appearance in the intellectual sphere of Germany; it depicts the struggles it had to maintain against the influence of a Gottsched and a Goetz (Mephisto); how under various intellectual phases its supremacy was disputed; till finally Goethe (Faust), appears to assert the dignity and maintain the rights of his long-loved bride; how beautiful is the union of the spirit and ideal of Goethe and Schiller, (Faust and Helen); how they bear a bright promising son, Euphorion, (Spirit of the Romantic School); but, how this young and hopeful spirit is lost to Germany through its own waywardness and disregard of experienced criticism; how hereupon there is mourning in the intellectual sphere; and how Faust and Helen are lost to the country. Finally, there are depicted the circumstances under which the intellectual restoration is brought about, the hope this offers for the future, and how Mephisto drops his Phorkyan garb.

IV. A c t.

This act brings down the culture-history of Germany to the present time. It shall be explained with some details.

In the 4th. Act we return to the culture-history of Germany. From the time the tragedy ceased to treat this, at the beginning of the *Classische Walpurgis Nacht* in the second act, a hundred years have elapsed. These have been marked by religious contention, by fanatic ignorance, and civil war. It has been a time not of progress but of retrogression; not a season of modern enlightenment, but of worse than mediaeval darkness. Faust has had no part in its ignoble deeds. Therefore is this period of the culture-history of Germany left unnoticed in the tragedy as something irrelevant to its plan. When the deeds of this time, unworthy of a rational people, are at an end, when there are again apparent the signs of a struggle after moral and intellectual elevation, the march of the culture-history is again dramatized.

The 4th. Act treats the culture history of Germany from the middle of the seventeenth century till the end of the first quarter of the nineteenth century.

Two great spirits introduce this act, that of Leibnitz and that of Thomasius. The former is Faust, the spirit of idealism; the latter, Mephisto, the spirit of realism.

Leibnitz is well chosen as the mediator between two ages: of one, which in the tragedy is passing away, and of a new age rising before us.

Hochgebirg, starke zackige Felsengipfel. — Leibnitz has taken a position on the basis of state politics; but the

youthful philosophy (*Eine Wolfe zieht herbei, lehnt sich an, &c.*), which has borne him on till now is deserting him. He stands alone in his fatherland. Again the great ideals of his earlier years, of legislative reform, (*Juno*), of religious reconciliation, (*Leda*), and of national unity, (*Helen*), appear before him; but each ideal fades away leaving him alone bitter of heart.

But Ideal genius is no longer to remain alone in the sphere of high speculation, the domain of the aristocracy and of state politics. The spirit of action, (*Mephisto*), in *Puffendorf*, *Thomasius*, *Arnold*, *Francke*, etc., has made wondrous progress, has been borne along on the enchanted motors, practical science and philosophy, (*Siebenmeilenstiefel*). This *Mephisto* summons *Faust* to desert his speculative and political domain, for here lies the entrance to all the evils which have lately disturbed the country:

Denn eigentlich war das der Grund zur Hölle.

Faust who naturally cannot understand this practical, yet true view of the matter, laughs at the apprehension. Hereupon *Mephisto* describes the struggle which the scientific and rational spirits, he represents, have just had to undergo in asserting their true place in the sphere of life.

Als Gott der Herr —

That is; he and his kindred spirits were banished from the sphere of rational life during the last hundred years by the power of a great religious being existing only in the imagination of men.

— ich weiß auch wohl warum? —

Namely, that rationalism being banished from Germany, irrationality might reign, as it did.

But the spirits of Action were not idle in this unwished for position. They here worked together until they overthrew the sphere of the regnant religious spirit; therefore —

Nun haben wir's an einem andern Gipfel;
Was ehmal's Grund war, ist nun Gipfel.
Sie gründen auch hierauf die rechten Lehren,
Daß Unterste ins Oberste zu kehren.
Denn wir entrannen knechtisch-heißer Gruft,
Ins Uebermaß der Herrschaft freier Luft;
Ein offenbar Geheimniß, wohl verwahrt,
Und wird nur spät den Völkern offenbart.

The spirit of Leibnitz will however know nothing of such revolutionary progress either in philosophy, practical politics, or religion; he is averse to manly antagonism and will see his end attained only by reconciliatory views.

Gebirgesmasse bleibt mir edel-stumm,
Ich frage nicht woher und nicht warum? —
Als die Natur sich in sich selbst gegründet,
Da hat sie rein den Erdball abgeründet,
Der Gipfel sich, der Schluchten sich erfreut,
Und Fels an Fels und Berg an Berg gereiht,
Die Hügel dann bequem hinabgebildet,
Mit sanftem Zug sie in das Thal gemildet:
Da grünt's und wächst's, und um sich zu erfreuen,
Bedarf sie nicht der tollen Strudeleien.

We have in this speech a summary of the philosophy of his nature and life's work.

But the rational spirit represented by Mephisto is bold, obstinate, and fearless. It is not to be hemmed in its reformatory course by worldly or temporary considerations. It further describes in Puffendorf, Euler, Spener, Thomasius, etc., the struggle which rationalism has just had to maintain against the powers of darkness regnant in the world; and how Moloch, the enchained spirit of enlightenment, as this then was, hurled far and wide his prison-bonds. In this manner rational doctrines and principles of astounding magnitude and of a nature foreign to the place have been scattered throughout the land.

Wer gibt Erklärung solcher Schleudermacht?
Der Philosoph, er weiß es nicht zu fassen,
Da liegt der Fels, man muß ihn liegen lassen,
Zu Schanden haben wir uns schon gedacht. —

Das treu-gemeine Volk allein begreift
Und läßt sich im Begriff nicht stören;
Ihm ist die Weisheit längst gereift:
Ein Wunder ist's, der Satan kommt zu Ehren.
Mein Wandrer hinkt an seiner Glaubensbrücke
Zum Teufelsstein, zur Teufelsbrücke.

Mephisto here describes ironically the manner in which these strange rational principles are regarded by his time: They are beyond the comprehension of the weak established philosophy; and the people takes them, as it regards all new rational doctrines, for the immediate work of the devil.

Goethe here makes the people use the word 'devil' in their own ignorant sense, and Mephisto employs it in Goethe's philosophic signification, as this is given in the index; yet both these significations correspond.

Faust-Leibnitz no more seeks to oppose the spirit of realism; on the contrary, he inclines towards it.

Mephisto continues in his ironical tone, and finally declares himself in the mystic magical bent of his age. All this cannot attract Faust; he is already pondering a great work of his own, which, however, he cannot declare. Therefore is Mephisto represented as trying further to attract Faust to himself in confounding himself with the materialism of his time. There follows a picture of the social life of the age:

Ich suchte mir so eine Hauptstadt aus,
Im Kerne Bürger-Nahrungsgraus,
Krummenge Gäßchen, spitze Giebeln,
Beschränkten Markt, Kohl, Rüben, Zwiebeln,
Fleischbänke, wo die Schmeißen hausen,
Die fetten Braten anzuschmausen;
Da findest du zu jeder Zeit
Gewiß Gestank und Thätigkeit.
Dann weite Plätze, breite Straßen,
Vornehmen Schein sich anzumaßen;
Und endlich, wo kein Thor beschränkt,
Vorstädte, grenzenlos verlängt.
Da freut' ich mich an Rollekutschchen,
Am lärmigen Hin- und Wiederrutschen,

Am ewigen Hin- und Wiederlaufen
Zerstreuter Ameis-Wimmelhausen.
Und, wenn ich führe, wenn ich ritte,
Erschien' ich immer ihre Mitte,
Von Hunderttausenden verehrt.

Faust is here especially the spirit of the great Elector; and as the future progress of Germany is to depend chiefly on Prussia, it is the history of this country which, till the end of the act, is especially brought before our notice. — This Faust is not to be attracted by the low materialism and common emulation of his time; nor to be corrupted by the example of the debased aristocracy of Germany.

Regard this picture of French life under Louis XIV. as imitated at this time in Germany; unhappily it is all that distinguishes the reign of Frederick I.

Dann baut' ich, grandios, mir selbst bewußt,
Am lustigen Ort ein Schloß zur Lust.
Wald, Hügel, Flächen, Wiesen, Feld
Zum Garten prächtig umbestellt.
Vor grünen Wänden Sammetmatten,
Schnurwege, kunstgerechte Schatten,
Cascadensturz, durch Fels zu Fels gepaart,
Und Wasserstrahlen aller Art;
Ehrwürdig steigt es dort, doch an den Seiten,
Da zischt's und pisch't's in tausend Kleinigkeiten;
Dann aber ließ' ich aller schönsten Frauen
Vertraut-bequeme Häuslein bauen;
Verbrächte da gränzenlose Zeit
In allerliebste-geselliger Einsamkeit.
Ich sage Frau; denn ein für allemal
Denk' ich die Schönen im Plural.

Hereupon follows a summary of the reign of Frederick William II. The French realism (Mephisto), common to the age, finds much to laugh at in this monarch whose favour it cannot secure; but this Faust is heedless of mockery, intent on disciplinarian plans of his own, for a purpose however which he cannot express.

At length the long cherished idea of Faust is expres-

sed in the reign of Frederick the Great, who indeed made French realism his confident in this:

Mein Auge war auf's hohe Meer gezogen;
Es schwoll empor, sich in sich selbst zu thürmen,
Dann ließ es nach und schüttelte die Wogen,
Des flachen Ufers Breite zu bestürmen.
Und das verdroß mich; wie der Uebermuth
Den freien Geist, der alle Rechte schätzt,
Durch leidenschaftlich aufgeregtes Blut
Ins Mißbehagen des Gefühls versetzt.
Ich hielt's für Zufall, schärfte meinen Blick:
Die Woge stand und rollte dann zurück,
Entfernte sich vom stolz erreichten Ziel:
Die Stunde kommt, sie wiederholt das Spiel.

The sea denotes the religious element of Germany. It is this which has long attracted the eye of Faust. It is henceforth to be the great work of his life in philosopher after philosopher, and statesman after statesman, working fraternally hand in hand, to limit to rational bounds the great ocean which stormed so destructively from 1618 till 1648; and which, year after year, rolls backward and forward, uncontrolled, in defiance of reason. — Ideal Rationalism is now to begin in Wolf, in the English Freethinkers, in Edelmann, etc., to work in Germany to order, to restrain its overweening sentimental element.

The Ideal Genius of Germany will henceforth worship no more Ideals, as Gretchen or Helen; but devote himself at length to practical and rational work for the benefit of his fatherland.

Mephisto, the spirit of realism, has known the workings of the religious element through all the ages of time.

In Joseph II. and Kant Faust continues to declaim violently, not to act practically, against the religious element:

Sie mag sich noch so übermüthig regen,
Geringe Höhe ragt ihr stolz entgegen,
Geringe Tiefe zieht sie mächtig an.

“However proudly this element may roll a small degree of rational principle can safely resist, whereas the mystic and empty mind attracts it powerfully to itself”.

Trommeln und kriegerische Musik: — It is now the year 1785. Im Rücken der Zuschauer: Not from Germany itself, but from a quarter which had not attracted attention. Aus der Ferne: — From afar off, that is America, and later from France. Von der rechten Seite her: — From the right side; that is, from the side of nature and justice, in their struggle against despotism and injustice, come the sounds of war.

F a u st.

Das ist mein Wunsch, den wage zu befördern!

M e p h i s t o p h e l e s.

Wie leicht ist das! — hörst du die Trommeln fern?

The Ideal Genius of the country is however disinclined to war. The cultivated classes have no desire to occupy themselves with reality; they are willing to continue attached to their monarchs and their wretched political condition, that they may devote themselves in peace to the cultivation of philosophy and the other sciences, and to poetry, music, art, and to literary contentions.

Mephisto however works upon the people to take advantage of the revolution, in order to effect some changes in their political and social condition, as he has inspired the king of Prussia's policy in respect to Poland.

He further describes with ironical vein the manner in which the German people has arrived at its present incapable and distracted position, from 1788 till 1800.

Auf meinem Zuge blieb mir nicht verborgen,
Der gute Kaiser schwebt in großen Sorgen;
Du kennst ihn ja.

As long as he was amused with the spirits of Ideality and of Action, no matter of what kind these might be, then —

Dann war die ganze Welt ihm feil.
Denn jung ward ihm der Thron zu Theil.

That is; the German people is still as naive and impolitic as ever it was.

And now the cause of all its misfortunes throughout its long history:

Und ihm beliebt' es falsch zu schließen:
Es könne wohl zusammengehn,
Und sei recht wünschenswerth und schön,
Regieren und zugleich genießen.

In a word Mephisto discloses the unfitness of the Germans for acting successfully at this time.

To this Faust replies in the ideal philosophy of Fichte and Schelling; wondrous beautiful no doubt, but with all this the people (kaiser) is not helped.

Mephisto now gives us a description of the state of Germany, as, in a certain measure, it had always been, but more particularly since it has been affected by the French revolution. — Under these circumstances —

Leben hieß: sich wehren!

The Germans have done so. Faust tells with what success.

Es ging: the campaign of 1792. — Es hinfte: 1792—5. — Ziel: 1796—7. — Stand wieder auf: 1799. — Dann überschlug sich: 1800. — Rollte plump zu Hauf: till 1805.

Mephisto now gives the causes which led to the overthrow of Germany in the late wars: This has been its unanswerable want of defensive preparations, its interior ruptures, the splintering of its powers, the mutual estrangement of its peoples, the jealousy of its princes blind to their true interests, and ready to sacrifice their fatherland and people for their own security. — Mephisto here calls

the princes, and that with justice, Pfaffen. How admirable is this!

Pfaffen waren's auch,
Sie sicherten den wohlgenährten Bauch;
Sie waren mehr als andere betheiligt.
Der Aufruhr schwoll, der Aufruhr ward geheiligt;
Und unser Kaiser, den wir froh gemacht,
Zieht sich hierher, vielleicht zur letzten Schlacht.

In this state of political degradation the spirit of Realism persuades Faust to rouse the sinking courage of his fatherland again. — It is poetry, philosophy, and science which are now to revive in Germany a sense of political freedom and independence, and which, the lower the country sinks, are to enable it to perceive and overcome the faults and deficiencies of the moment, and finally make it victorious.

Sie steigen über das Mittelgebirg hinüber; that is, they forsake the region of pure idealism in which we found them, and pass over the half-practical half-ideal position which still separates them from the sphere of active and practical life.

Trommeln und Kriegsmusik schallt von unten herauf. — The battles of Ulm and Austerlitz are being or have been fought; but not yet the battle of Jena. Germany now looks with expectation to Prussia, the political situation of which will shortly be described.

Mephisto now in A. W. Schlegel works further upon the ideal genius of his fatherland. He will have nothing more that is dreamy, but an immediate, an energetic, and especially a patriotic poetry. He will have Faust devote all his powers to the liberation of Germany. In the meantime he also will contribute to the great work; he summons three spirits into life, Raufebold, the spirit of bloody Contest; Habebald, the spirit of Conquest; and Haltefest, the spirit of armed Despotism: — That is, there has been awakened in Germany, from the oppression and misery of the people, a spirit of Action which calls into existence such other spirits among the people as are calculated to

free them from their insufferable lot. — We are yet to see how these spirits, sent forth from Ideal Genius, help to effect the liberation of the country.

Sie steigen allzusammen tiefer. — They now enter still deeper into the region of active and practical life.

Auf dem Vorgebirg.

German history, from the year 1806 to the time of the restoration, is here to be dramatized.

The practical and rational position, on which Germany takes its stand at this moment, is still narrow and isolated; ein Vorgebirg, a mere cape in the great sphere of life.

Trommeln und kriegerische Musik von unten: From the lower or burgher seats of life begins to swell the cry for war. — Des Kaisers Zelt wird aufgeschlagen: The Practical spirit of the country finds it at length suitable to prepare effectively for war.

The situation in which Prussia has placed itself till this time in regard to Napoleon is termed a valley*).

Yet the Practical spirit of the people is displeased with this, and with Prussia's attitude in the same:

Doch mich verdrießt die halbe Flucht, das Weichen.

The government (Obergeneral) is however fully content with its situation. It reviews its military position and power (rechte Flanke), and is quite content with the same, as also with its wavering disposition, (wellenförmige Plan).

He is no less satisfied with the civil estates of the country; and adverts to the proud and fallacious ideas, which the Prussian people still entertained regarding their warlike power.

*) See this word in Index.

Finally he expresses his confidence in the political champions (die Linien) of the country, of whom a Haugwitz is the soul.

Dort ziehn sie her, die falschen Anverwandten,
Wie sie mich Oheim, Better, Bruder nannten,
Sich immer mehr und wieder mehr erlaubten,
Dem Zepter Kraft, dem Thron Verehrung raubten,
Dann, unter sich entzweit, das Reich verheerten,
Und nun gesammt sich gegen mich empörten.
Die Menge schwankt im ungewissen Geist,
Dann strömt sie nach, wohin der Strom sie reißt.

The French and their German allies are now in advance against Prussia. In its revolutionary period and even yet the French practical spirit claimed kindred with that of Germany, but then behaved as the kaiser here describes. Further, Prussia, in beginning the war against France, had reckoned on allies; but Saxony alone kept word.

Meanwhile the battle of Jena has been fought. It is now as if the reign of the Practical spirit of Germany was at an end. The French practical spirit has usurped its place in exterminating German culture and the German language, in raising and breaking kingdoms at will, and in introducing everywhere a civil and military organization in accordance with its own views. The brutal power of the presumptuous invader rouses the kaiser from his lethargy:

Ein Gegenkaiser kommt mir zum Gewinn,
Nun fühl' ich erst, daß Ich der Kaiser bin.
Nur als Soldat legt' ich den Harnisch an,
Zu höhrem Zweck ist er nun umgethan.
Bei jedem Fest, wenn's noch so glänzend war,
Nichts ward vermißt, mir fehlte die Gefahr.
Wie ihr auch seid, zum Ringspiel riethet ihr,
Mir schlug das Herz, ich athmete Turnier;
Und hättet ihr mir nicht vom Kriegen abgerathen,
Jetzt glänzt' ich schon in lichten Heldenthaten.

Finally he refers to the manner in which he lately acted during the French revolution. An enlightening example was given him to reform the abuses of Germany, to finish with its hundreds of states, and take a worthy

position amongst the other European powers; but he remained passive:

Selbstständig fühlt' ich meine Brust besiegelt;
Als ich mich dort im Feuerreich bespiegelt;
Das Element drang gräßlich auf mich los;
Es war nur Schein, allein der Schein war groß.
Von Sieg und Ruhm hab' ich verwirrt geträumt;
Ich bringe nach, was frevelhaft versäumt.

In this moment of forlorn degradation Ideal Genius comes to raise the spirits and inspire the hearts of his fatherland. It is the spirit of Schlegel and of the Romantic school; it is the spirit of Stein, Hardenberg, Scharnhorst, Gneisenau, and Grolmann; of Fichte, Arndt, and Schleiermacher. (*Faust geharnischt*, etc.) This spirit attaches itself chiefly to the genius of the middle-age, and recalls to life the glories of old German literature and romance. Hence the garb of Faust and the strain of his discourse.

German Practical genius has at all times cherished and defended its Ideal genius as far as lay in its power. It is therefore now meet that Faust should in his turn shew gratitude for these favours.

Meanwhile the situation of the Kaiser has reached its point of utmost need.

„Euer Kaiser ist verschollen,
Echo dort im ganzen Thal,
Wenn wir sein gedenken sollen,
Märchen sagt: — Es war einmal.“

Goethe now ironically makes the kaiser voluntarily resign the conduct of national affairs, a conduct which in fact did not belong to him.

The Prussian government at length begins the great war of liberation: That is, the Prussian king, enlightened by misfortune, feels his situation and lends his ear to the advice of the Ideal Genius of the time.

The first aggressive measure consists in a new military organization. To this Faust, in the person of Scharnhorst, adds his spirit. Immediately then Raufebold, the rude

spirit of bloody combat declares itself fearfully in the country.

The second aggressive measure consists in the new Städteordnung. With this Faust sends forth the spirit of Conquest; that is, a national spirit is roused, which hopes, by material force, to acquire whatever precious rights the French possess, or it may think necessary for its own condition. A low ideal, Eilebeute, immediately consorts with this spirit, — an ideal ready to satisfy any base spirit, whether his desires be civil or political.

The third aggressive measure against French despotism consists in a political re-organization. To this consorts itself the spirit of Armed despotism.

Mephistopheles von oben herunterkommend. — Now Mephisto, the spirit of Antagonism also appears, descending deeper into the seats of practical action. — Whereas Faust represents all that is earnest and real in the romantic school and its aspirations, Mephisto is the spirit of satire which mocks the bombastic and unhealthy teutomania of the time.

Furchtbarerposaunenschall von oben. — It is the sounds of the wars of Austria in the year 1809. It is the rage of Napoleon at the secret but ominous preparations of Prussia.

Meanwhile Ideal Genius and the spirit of Action declare a new aspect in the country.

Der Horizont hat sich verdunkelt,
Nur hie und da bedeutend funkelt
Ein rother ahnungsvoller Schein:
Schon blutig blinken die Gewehre;
Der Fels, der Wald, die Atmosphäre,
Der ganze Himmel mischt sich ein.

Tyrol is in rebellion; there are the bold ventures of Schill, of Dörnberg and of Brunswick-Oels. The light, the darkness, the idealism, the confusion of these deeds are significantly described. At length the Practical spirit of the country would know what are the powers which work

these wonders in his behalf, and Faust gives due explanation.

Now the kaiser's attention is called to the strange combat which takes place in the region of Idealism. The Eagle is the symbol of the Russian spirit; the Greif of that of France. It is a Greif inasmuch as its force lies in an unnatural combination of various distinct powers, of that of France, Germany, Italy, etc., which cannot be harmonized; but of which the grand idea is a fabulous despotism which cannot exist in nature.

The events attendant on the Russian campaign are now described.

Dringend wiederholten Streichen
Müssen unsre Feinde weichen,
Und, mit ungewissem Fechten,
Drängen sie nach ihrer Rechten,
Und verwirren so im Streite
Ihrer Hauptmacht linke Seite.

That is, the French retreat towards France.

Unsres Phalanx feste Spitze
Zieht sich rechts, und gleich dem Blitze,
Führt sie in die schwache Stelle. —

Prussia allies itself with Russia.

Nun, wie sturmbewegte Welle,
Sprühend, wüthen gleiche Mächte
Wild in doppeltem Gefechte;
Herrlicher ist nichts ersonnen,
Uns ist diese Schlacht gewonnen!

The battle of Grossgörschen is fought.

The kaiser marks the further progress of the war of liberation. The battles of Bautzen and Wurschen are won by the French. Hereupon a pause or armistice ensues. Scharnhorst and Metternich appear as negotiators. Mephisto calls them his birds; for, indeed, ominous is their mission, and one antagonistic to the existing order of things.

Mephisto announces that a heavy calamity has again befallen Germany; the threatened execution of Napoleon

on Hamburg has effected a great defection to the disadvantage of the patriotic cause. The kaiser is downcast; Mephisto encourages him to struggle on to the last.

The Governments (Obergeneral) of Prussia and Austria lay down the supreme command: that is, the voices of the Active and Ideal Genius of the time, in statesmen and able generals, overrule the policy of the government; and decide this not to be content with a partial success against Napoleon, but to carry the war across the Rhine. Blücher, also, to the rage of the old generals, is entrusted with the chief command of the Prussian army.

Mephisto has now recourse to his diplomatists, (Raben), in order to effect a further diversion to the disadvantage of the French: Reference is made to that policy by which the allies of France were induced to fight for their fatherland and not against France, but against Napoleon. — Fiery and heart-touching proclamations are scattered throughout Germany to incite the people. Hereupon patriotic feelings are excited in wild currents, and in the region of idealism glitter fatherland colours:

Schon rauscht ein Bach zu Bächen mächtig nieder,
Aus Schluchten kehren sie gedoppelt wieder;
Ein Strom nun wirft den Bogenstrahl.

The victory has not yet been gained. Mephisto therefore invents new means of raising forces against Napoleon. The Louisa Order is established in Prussia; Austria makes religious reforms; there are promised for Germany constitutional governments, equality of religion, freedom of the press, etc. etc. etc. — This is the beautiful but deceitful enlightenment which Mephisto summons his Ravens to produce. Finally Mephisto excites in France, and amongst the allies themselves, party factions and party hatreds, so that finally the French receive the allies as liberators.

Des Gegenkaisers Belt.

The great struggle is at an end. The Germans have by the aid of Faust and of Mephisto freed themselves from foreign thralldom, and secured to their monarchs their thrones. Habebald and Eilebeute are in possession of all that their enemy boasted, long before the diplomatic spirits can arrive —

Rein Rabe fliegt so schnell als wir.

This wild popular spirit and its Ideal will secure for themselves as many civil, political, and territorial treasures as they can bear away: we have before us the conquering but furious (German) spirit after the war of liberation.

Der Teppich wär' mir eben recht!
Mein Lager ist oft gar zu schlecht.

The popular Ideal will have its social position made more just and honorable.

Hier hängt von Stahl ein Morgenstern,
Dergleichen hätt' ich lange gern.

Habebald will have a united Germany as a means of rendering it proud and strong for the future.

His Ideal will have religious and political freedom.

Habebald will further have indemnification for the immense material losses he has incurred and a restoration of Alsatia and Lothringia.

Whilst this wild spirit is thus engaged the officials and the allies of the kaiser appear and drive justly, unjustly, Habebald and his Ideal from the position they have conquered.

This Popular spirit passes away leaving behind a sentiment of fear and awe in the official minds of the country.

Kaiser mit vier Fürsten treten auf.

In this scene Goethe brings before us the restoration which took place in Germany after the war of liberation. It will, I think, only be necessary to mention to what the present scene refers that the force, the point of the same be evident.

We see the Practical spirit of Germany restored to his former seat of power in his fatherland, and in possession of all the rights he ever held. He is now able to dispense with the officials whose insufficiency has long been the hurt of the country. — We are to see who are to reap the fruits of the great war. We are again to be presented with proofs of the nature of the Practical spirit of Germany.

Faust is not present in the scene; nor is Mephisto; nor are the popular spirits he invoked; none who worked for the liberation of the fatherland; Princes only are present. Even the non-aristocratic officials of the empire are dismissed.

We can see from the kaiser's opening speech that the whole war of liberation has, after all, been for him something incomprehensible. This is more apparent from the worth he attaches to his princes who were neither seen nor heard of during the whole war.

The first of these princes, rewarded by the Kaiser, is the spirit of the Church. It will be remarked that the only change which has taken place in this spirit since he appeared in the first Act, 300 years before, is merely a slight change in name: in place of Marschalk, Marschall.

The second of these princes is the spirit of Bureaucracy.

The third of these princes is the spirit of the regular Military.

The fourth is the spirit of the Aristocracy.

The fifth and last is the spirit of Royalty and Imperiality. But this spirit has a double nature, Erzbischof-Erzkanzler; that is, he is prince, emperor, or king by God's grace, and head of the church in his own state.

The question rises involuntarily at the end of the scene: what has the kaiser left himself?

F i f t h A c t.

Goethe has brought down his tragedy to the end of the 4th. Act, to a time which almost closes his own life; but the fifth act is still to be written, the gigantic work must be duly closed.

The fifth act embraces a period of German history which has already begun, but which terminates at a time still remote in the future. Neither its opening nor its close can be ascribed to a certain year, as little as the beginning of the middle age or of modern time can be thus limited.

With the dissolution of Faust, the Ideal Genius which is the soul of whatever is German, the tragedy must naturally end.

At the opening of the fifth act Faust has already accomplished a part of his prescribed task. This consisted in hemming the bounds of the sea, and in rendering it more adapted for the service of the rational man; i. e. the great ocean of (religious) sentiment, existing in the breast of the German nation, is no longer to be allowed to rage at will, but is to be restricted by rational doctrines. This is indeed the task which attracted the attention of Ideal genius since the year 1750; which was interrupted by the war of liberation; but, which was thereafter taken up with the more zeal. It was this rational work which Basedow, Mendelssohn, Reimarus, and Steinbart promoted, to which Kant devoted himself, and which he once pointedly named, "Die Religion innerhalb der Grenzen der Vernunft", and which Jacobi, Fichte, Herbart, Schel-

ling, Hegel, Feuerbach, and Strauss successfully continued. But it is not the spirit of modern philosophy alone which declares that Goethe was justified in assigning his Faust of the fifth act such a task, — we see how at the present time the spirit of this philosophy assumes more and more supremacy in our social and intellectual spheres. The tragedy of Faust itself is neither more nor less than a contribution to the same rational cause; and, if we further consider the political and legislative changes which have in the last years occurred, which are occurring, and which we know will further occur in Germany, we must allow that the bent of the age confirms the fifth act of Faust, and that there is every probability that this will be further realized.

The fifth act opens at a period still remote in the future; the rational work of the present time has been successfully continued; Faust has gained thousands of intellectual labourers to work in his spirit; the bounds of the sentimental or religious element have been widely submitted to the sway of reason. An extensive field of rational ground has thus been won; but it is a field which is guaranteed by reason and not by nature; and which, care a-wanting, can at any moment be overwhelmed again by the never resting religious element.

What is the important relation between the kaiser and Faust we are not told; the name of the former is only once mentioned in the fifth act, yet in no insignificant manner. At least no alteration has taken place in the kaiser; and with the dissolution of Faust we have no cause to think that the former passes away. Faust and he seem to be completely separate, except in so far as the kaiser sees, with indifference, how Faust restricts his religious element.

With the opening of the fifth act a Wanderer in the fields of intellectuality appears before us. He returns to visit the original ideas (Linden) of his fatherland, after having long roamed in foreign mental spheres. He remembers with gratitude the simple spirit of Tol-

eration, (Philemon), with its simple Ideal, (Baucis), who once saved him from mental shipwreck, when lost on the great ocean of religion. This simple spirit and its ideal are still in existence but now old; they inhabit the barren shore of the ocean, yet their little domain is beautiful with modest and natural cultivation. They invite the grateful Wanderer to partake their hospitality. They narrate him of the great work of rationalism which has been effected by Faust; a work which they cannot understand, and which to their simple imagination appears unnatural and sinful. In every case we are to remark how Faust has become intolerant and despotic; how he has no respect for ancient institutions pure and beautiful as they may be. He esteems himself sufficient for the world. As intolerant and blind as ever was the church is now the spirit of rationalism itself.

P a l a t t .

Faust has attained intellectually a proud position in his fatherland: he inhabits a palace. *Weiter Ziergarten*: the graces of art and literature surround his intellectual domain. *Großer, geradgeführter Kanal*: Religion or Sentiment exists, but completely subdued and adapted to the wants of the time.

Faust im höchsten Alter wandelnd, nachdenkend

A regularly organized press (Lynceus) publishes every event of the country.

The first Act of the Second part of Faust begins with the rising sun; the last act closes with the setting sun. The tragedy is drawing to an end.

Lynceus makes known that a rational theory (Schiff), which has traversed successfully the great religious ocean, is entering the port of reason.

Das Glöckchen läutet auf der Düne: Faust's intolerance makes itself heard. This weakness on his part is to be ascribed to his age.

Mephistopheles. Die drei gewaltigen Gefellen: — Faust's spirits of action now approach. Mephisto is practical intellectuality; under his immediate command are three mighty, but nameless spirits, who stand by him in his work. Time and circumstances produce such spirits. Thus, for example, in France, the spirit of Voltaire called forth in his fatherland non-individual and inferior, yet mighty spirits, who assisted him in his work, even as these assist Faust through Mephisto.

They have just returned from a cruise in the religious element. Mephisto relates how they started with two doctrines, weak and ill-supported; but how these doctrines, overcoming weaker ones, made other doctrines subservient to their own; and thus becoming more and more powerful, ruled at length supreme in the religious sphere. — It is thus that one rational school submits, by intellectual power, others to its sway.

Mephisto's three mighty companions would willingly call these intellectual conquests their own, but Faust's they are, as made in his name and under his authority.

Faust's career is drawing to a close. He has reached the highest point of his power. He is tormented with an unworthy care. His mental sight is fading. He is in fact already mentally blind, — the author has, however, reserved this point for a dramatic use. — The high, the exalted Faust has become too high to perceive the beauty of simple tolerance; he orders that the last remains of natural piety be destroyed and its spirits borne away. The order is executed; humanity is outraged; Faust has decreed his own fate. In the course of nature injustice must fall to the ground.

M i t t e r n a c h t.

Wondrously beautiful is the dissolution of Ideal genius symbolized. There is certainly nothing sublimer in the tragedy.

Faust feels in himself that his end is approaching. He sees strange phantoms rise before him; he imagines he hears their ominous conversation. He is no longer master of himself. The religious and superstitious fancies of his childhood, at which he laughed in the strength of his manhood, come back to trouble his repose. He is becoming a child for the second time; such are the symptoms of this relapse:

Noch hab' ich mich in's Freie nicht gekämpft.
Könnst' ich Magie von meinem Pfad entfernen,
Die Zaubersprüche ganz und gar verlernen,
Stünd' ich, Natur! vor dir ein Mann allein,
Da wär's der Mühe werth ein Mensch zu sein.
Daß war ich sonst, eh' ich's im Düstern suchte,
Mit Frevelwort mich und die Welt verfluchte.
Nun ist die Luft von solchem Spuk so voll,
Daß niemand weiß, wie er ihn meiden soll.
Wenn auch Ein Tag uns klar vernünftig lacht,
In Traumgespinnst verwickelt uns die Nacht;
Wir kehren froh von junger Flur zurück!
Ein Vogel krächzt; was krächzt er? Mißgeschick.
Von Aberglauben früh und spät umgarnt —
Es eignet sich, es zeigt sich an, es warnt —
Und so verschüchtert, stehen wir allein.
Die Pforte knarrt, und niemand kommt herein. (Er schüttelt).
Ist Jemand hier?

Thus does the Phantom Care rise to trouble him. He wrestles with the same; he will drive it from his presence, but it is in vain. She deprives him of clear insight; she smites him with blindness which Faust, at the dark close of his life, cannot perceive.

Großer Vorhof des Palastes.

Towards the close of every grand intellectual period, genius itself being no more in its vigor, there spring into notice weak and insignificant spirits who usurp the place, and, in a figurative sense, dig the grave of Ideal genius. Thus it is also at the close of the career of Faust. The never resting spirit of Action summons before the world the miserable spirits, the Lemuren, in whose work Ideal genius is lost or buried. Now, instead of his high and inspiring ideas, songs of darkness and the grave greet the ear.

Faust, before his final dissolution, gleams once again in intellectual strength. He hears the sounds of labour, but, mentally blind, cannot discern its nature. — Mephisto mocks his last care: Faust's work may be great and rational, but it is antagonistic to nature; and, he away, the great sea of religion may soon overwhelm the barriers he has raised, and roll again with unabated sway. Thus perishes the work of man. With this sense of the vanity and nothingness of all human labour before him Mephisto speaks:

Was soll uns denn das ew'ge Schaffen!
Geschaffenes zu nichts hinwegzuraffen!
„Da ist's vorbei!“ Was ist daran zu lesen?
Es ist so gut, als wär' es nicht gewesen,
Und treibt sich doch im Kreis, als wenn es wäre.
Ich liebe mir dafür das Ewig-Leere.

Faust's active career is at an end. No longer able to guide, he is at the judgment-seat of men. The world has now to declare its voice concerning him. Mephisto is again supreme on earth. There is no longer a Faust to sway him. He appears before us in the same character as in the Prologue in Heaven, namely, as the spirit of Religious dogmatism.

Thus does Mephisto now come to judge and dispose of Faust, as he would dispose of Goethe, and every other great apostle of rationalism. He expresses his theologic views as to soul and body; he summons his clerical spirits to assist him in securing his prey. But he is not to be successful. At the death of all great rationalists Religious dogmatism has ever raised its voice, and to its own shame, published its judgments of superstition and assumption. It would condemn them all to eternal fiery perdition; but this cry is short and transient. Another and nobler voice declares itself. It is the ideal and mystic voice of humanity, which claims Faust for itself. Mephisto would struggle against these angels; but he and his clerical supporters are held up to shame. The sweet and natural ideas, (roses), with which they encounter him, burn him bitterly. Ideal genius is in the imagination of the world raised above the material and corruptible, and carried into the sphere of exalted idealism, there to throne in glory with the great spirits whose earthly lives were already the history of nations.

Bergschluchten, Wald, Fels, Grotte.

The last scene of Faust contains nothing of sectarian as has often been ascribed to it. It is a worthy close of this great tragedy, and quite in accordance with the spirit of the same. Its sublimity and rationalism will be evident, even from the very meagre sketch of its contents here presented.

In the last scene of the tragedy Goethe depicts what will be the signification of Ideal Genius for the world at large in the age succeeding that which concludes his tragedy. The world will have advanced so far in enlightenment that an age of mental toleration can begin.

Up till this present time, and through all the years of the Faust tragedy the struggles of Ideal Genius have been regarded by the world generally as something strange and unholy. They are at variance with existing science and philosophy; they are antagonistic to all that which the common soul believes, and to which it clings with childish love: therefore also is the mission of Faust regarded as something diabolic. Therefore also was the idea of the Prologue in heaven. In this we had a symbolization of the principles of belief as entertained by the world at large. There were the spirits of Royalty, of Aristocracy, and the Church which take up a position between the practical and mystic sphere of life. There was the Supreme being; and there was Mephisto, the spirit of religious dogmatism, the intermediary betwixt heaven and earth. Faust was denied a position in the heaven of the world's imagination, and Mephisto singled him out as the object of all his malice.

With the close of the tragedy all this comes to an end. The era of ideal toleration begins. Faust is reconciled to the imagination of the world at large. He ascends into heaven, guided by the ideal of eternal love. Mephisto loses his hold over men. The spirits of Royalty, Aristocracy, and the Church, are no more visible. — Henceforth Ideal genius is to be regarded as a sacred power by the world at large.

The last scene of the tragedy represents the mediate stage to this grand consummation.

There are two regions of Idealism: that of imaginary and that of natural idealism. The former is the so-called heaven; the latter is the sphere of the poetry and philos-

ophy of the people's heart. Faust is now to ascend to the mediate sphere, preparatory to his higher ascension.

It will be understood that Faust's new position and sanctity is here described only in its reference to the world in general. To the imagination of the truly enlightened, the exception to the world in general, Faust's position was always high and holy.

Bergschluchten, Wald, Fels, etc. — The nature of the region of ideal poetry and philosophy, as existing in the popular imagination, is now described. It is a sacred sphere, yet only preparatory to the higher heaven, where perfect harmony prevails, where every nature however rude is divested of its wild qualities, so that from the highest to the lowest eternal peace and love prevail. This supremacy of perfect toleration is disclosed in the Chorus and Echo.

This region is inhabited by the sacred spirits of the popular imagination without exception of creed. Each of these can hold to his own manner of belief without interfering with another. — There is Pater ecstaticus, the spirit of Fanaticism, Pater Profundus, the spirit of mysticism, Pater Seraphicus, the spirit of dogmatism. These are spirits common to all beliefs.

This ideal region suffers all, rejoices in all, whose hearts are saturated with love; and the purer that love, the higher can one ascend. The worthier one is the higher one in the world's imagination. Tender spirits of Innocence, (*Chor seliger Knaben*), now appear desirous of instruction; they attach themselves first to the spirit of dogmatism; but, dissatisfied, seek their release. This, Pater Seraphicus, in this sphere of toleration, at once consents to. Hereupon these spirits of Innocence rise above the doctrinal.

The Angels are ideals of rationalism; they are now the mediators between heaven and earth instead of Mephisto. These are the true teachers of the mind; they saved Faust from the Mephisto of the world in the last scene, and now they save him from the unworthy opinion

of the world at large; they purify him from all seeming uncleanness in their eyes, and secure him his present position in the ideal sphere.

Above the other spirits is elevated by his noble idealism that of Doctrinal adoration, Dr. Marianus. But he, with the other spirits, are still attached to the earthly or doctrinal. All these yet hold the chief place in the world's mind; but this is now enlarged and enlightened, and Faust is to rise in the same, and be revered far beyond all others.

The Supreme Principles of the Ideal sphere are yet to appear; these are the ideals of Love. These have indeed for ever reigned in heaven, and have commanded the adoration of various religious spirits of the earth, as we have just seen, This shall henceforward also continue, but a new heavenly spirit, that of Ideal Genius, shall in future be connected with them in the popular imagination; and while Love shall ever be supreme in the ideal sphere, immediately after this shall reign Ideal genius.

Yet Faust's position is not yet secured; he is only rising to the same in the world's mind. Therefore are various Ideals represented as pleading for him.

First there appear three ideals who, in their earthly pilgrimage, sinned and fell; yet whose better natures being thereafter awakened, turned from the paths of uncleanness with loathing, and devoted themselves to the culture of the pure and holy. These are now become sacred ideals in the popular imagination; and, as such, intercede for the elevation of Ideal genius, with ideas which respond to those entertained by the world. — "If we have been received into heaven, how much more does he merit the same fate".

Now a higher Ideal appears to supplicate in Faust's behalf: The popular imagination connects Faust not with his cosmopolitan Ideal, Helena, but with the supreme Ideal of his life, the loved one of his youth and fatherland.

Spirits of Innocence (*felige Knaben*) remark the transformation which Faust at length undergoes in the mind of

the world, and declare how they shall seek instruction, not from fanaticism, or mysticism, or dogmatism in future, but from Ideal genius only.

Gretchen is again represented as pleading for her lover, and this time she appeals to the highest power in heaven, to the ideal of Eternal love.

Mater gloriosa.

Komm! hebe dich zu höhern Sphären!
Wenn er dich ahnet, folgt er nach.

The highest ideal has revealed herself and has spoken. Justice is done to Faust in the mind of his fatherland and the world.

Heaven and earth, the imaginary and the real are reconciled. The spirit of Adoration falls upon his face and worships, as becometh a spirit appertaining to the earth.

Finally, in the Chorus mysticus, there is declared the philosophy of the new age; the true, the good, and the beautiful in the philosophies of all ages and countries:

Alles Vergängliche
Ist nur ein Gleichniß.

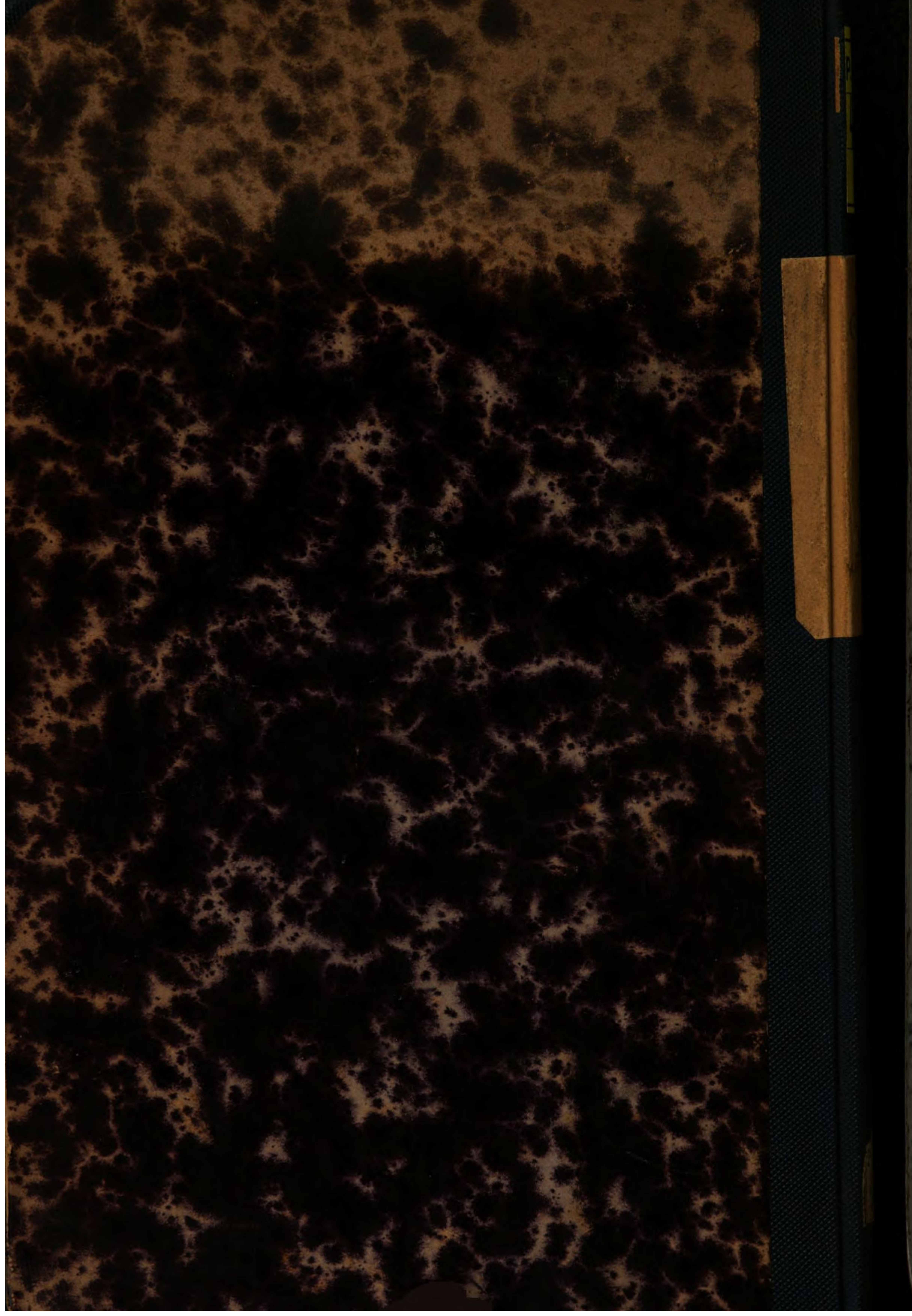
In the sphere of ideal toleration, —

Das Unzulängliche,
Hier wird's Ereigniß;
Das Unbeschreibliche,
Hier ist es gethan!

And what has effected this, and will effect still more;

Das Ewig-Weibliche
Zieht uns hinan.

Häusler.



Kyle, William

I. An Exposition of the symbolic Terms of the second Part of Faust II. How this Part thus proves itself to be a dramatic Treatment of the modern History of Germany worthy of the Genius of Goethe and the Life he devoted to the Task : The Prologues and first Act completely explained; the other

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